SOUTH INDIA AND ITS ARCHITECTURE

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By

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Foreword

With the dawn of independence, India has focussed much attention, among other things, on the traditional arts like Sculpture, Iconography and Iconometry, Painting, Music and Choreography. The rich and varied monuments representing these arts are so commonly to be found in India that a host of foreign art-lovers and tourists are attracted towards our land every year. Our present concern is not so much to learn the secrets and patterns of our ancient Architecture and Iconography for adding to their number, as for appreciating their significance, style and beauty and for preserving the existing ones from the ravages of time. The UNESCO has realised these aspects so much that it is actively lending a helping hand to arrest the decay of such valued treasures as we have at Florence, Abu Simbel and Srirangam. When the fervour to build such massive styles was at its zenith, a rich Śilpaśāstra literature grew to see to the conventional standardised patterns being maintained by architects to preserve, what they thought, a religious atmosphere of the temples and monuments. Architects drew their designs from such Śilpaśāstra literature as Mānasāra, Suprabhedāgama, Kamikāgama and Samarāṅgaṇa Sūtradhāra. The scheme of constructions embodied therein has, of late, been made known to the literate public in the books and periodicals (with sketches, designs, styles etc.) by Ananda Coomaraswamy, T. N. Ramachandran, S. R. Balasubramaniyam and K. S. Subramanyan Sastri (Kaśyapa School of Architecture, Part I). If a lay foreigner must appreciate these styles, a preliminary study of the literature (in a lighter vein) of the massive constructions in stone, rock, bronze, stucco and terracotta, will be very helpful. This need is met by this handbook by Manorama.

The introductory chapter (pages 1 to 21) makes a rapid survey of the history of architecture (religious and secular) in India, outlining chronologically, the constructions like Caityas, Vihāras (Saṅghārāmas), Stūpas (Buddhist), Maṇḍapas, Rathas and Temples (Hindu). The conventional Nāgara, Vessara and Drāviḍa designs of South India are touched upon. These are further elaborated, with sketches, designs, dimensions etc. in the succeeding chapters, with an elaborate account of the monuments of the Buddhists and Hindus erected in South India. The Buddhist (Hīnayāna and Mahāyāna), the Maurya, the Gupta, the Chālukya, the Pallava, the Rāṣṭrakūṭa and the Chola constructions and the variation in their style and material are also furnished. To help to trace the genealogy of the designer monarchs, short dynastic accounts are also given. The 56 art plate photos at the end give a representative picture of the types of constructions by the various dynastic rulers outlined in the previous chapters. The plates are sharp and well reproduced. The short footnotes in the book show the sources which the author draws upon in support of her narration.

The book is sure to serve as a good handbook to guide the eager visitor to have a foretaste of the architectural skill, nicety and patterns obtaining in the beautiful constructions in India over which any Indian has reason to be proud.

Mylapore, (K. A. NILAKANTA SASTRI)
Madras,
20th August, 1969.

Preface

Gone are the days when the historians of ancient India wrote "as if the South did not exist". It has now been realised that "the history of South India is an integral and not the least interesting part of the history of India". Hence, one does not have to apologise for a book like this, describing the architecture of the South, which being dotted with thousands of varied monuments, occupies a unique place in the rich architectural heritage of India.

Let me, at the out set, make it clear, that in the following pages I have not brought to light any fresh find, nor have I tried to say something striking or original about the subject, under review. My aim is to describe the ancient South Indian architecture upto the 12th century A. D. in a single handy volume. With a view to making it understandable even to the general reader, I have tried, as far as possible, to leave nothing unexplained. Illustrations and glossary etc. will, it is hoped, serve the purpose, which they are meant for.

I take this opportunity to pay my profound respects to Padmabhūṣaṇa Dr. K. A. Nilakanta Sastri, a renowned scholar, who, inspite of his age and health, has graced the book with his foreword. Others, who have placed me under heavy obligation, by giving me advice, constructive suggestions and encouragement in the course of writing this book, are (in alphabetical order) Dr. K. D. Bajpai, Tagore professor and Head of the Department of Ancient Indian History, Culture and Archaeology, Sagar University, Dr. Buddha Prakash, Director, Institute of Indic Studies, Kurukshetra University, Dr. N. K. Devaraja, Director, Centre of Advanced Study in Philosophy, Banaras Hindu University, Dr. Raj Bali Pandey, Vice-Chancellor, Jabalpur University, Dr. K. V. Rao, Head of the Department of Political Science, Banaras Hindu University, Dr. S. K. Saraswati, Head of the Department of Art and Architecture, Banaras Hindu University, Dr. H. L. Singh, Head of the Department of History, Banaras Hindu University, Sri M. N. Singh, Hindi Directorate, New Delhi, Dr. K. K. Sinha and Dr. L. K. Tripathi, both readers in the Department of Ancient Indian History, Culture and Archaeology, Banaras Hindu University. I am grateful to the Director General, Archaeological Survey of India, New Delhi, for his permission to reproduce the photographs, given in the book and my thanks are due to,

Sri Munnalal ji Kadel, Prop. M/s. Bishanlal Sitaram Kadel (Jewellers), Madras and the hospitable members of his family and Shri T. Muttuswami of Tiruchirapally, who spared no pains to help us see the different sites and make our trip to the South a real pleasure, The Curator, Tanjore Art Gallery, for giving us detailed informations about the exhibits in the Gallery,

Shri M. V. Raman, who gave us the first lessons in Tamil,

Shri Siddhalingamaiya, a colleague of mine in the University and also my Tamil teacher at present, who took the trouble of going through a part of the manuscript,

Shri Siyaram ji for drawing the text figures and Shri Mohan ji, artist for his suggestions about the get-up of the book.

Dr. K. K. Jhaveri (M.B.B.S.) and Dr. C. B. M. Tripathi (B.Sc. Hons., M.B.B.S.) for preparing the index,

M/s. Capital Block Works, Allahabad and M/s. Saraswati Block Makers, Varanasi for making the blocks,

M/s. Bhargava Bhushan Press, for printing the book,

M/s. Bharatiya Vidya Prakashan, for publishing the book, and

Last, but not the least my husband Mr. Om Prakash Jauhari, who has been a friend, philosopher and guide throughout and our four-year old Ṛcā, whose mischievous pranks always gave me fresh inspriation.

I conclude by saying that inspite of the efforts to avoid mistakes, some may have crept in inadvertently and I crave your pardon.

Manorama Jauhari

Bhaironath,
Varanasi,
22nd August, 1969.

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Introduction

It was Percy Brown, who, speaking about the Indian architecture said in his masterly work, " Each great cultural movement has made its own particular contribution to the art of building...And in India, man's ideals have found expression in numerous noble monuments showing that few countries possess a richer architectural heritage ".[1] Indeed, this is so ! Innumerable monuments, scattered throughout the different parts of the country, are still known to us.

Right from the remote past, India, a subcontinent of Asia, seems to have been divided into two main divisions—the North and the South.[2] Broadly speaking, South India includes all the land, lying south of the Vindhyas, having the Eastern Ghats and the Western Ghats respectively to its east and west and thus, isolated from the rest of the country by these natural boundaries.[3]

The antiquity of this division is not known with certainty, but it is likely that the earliest evidences to prove this division, come from the two great Epics of India, namely the *Rāmāyaṇa* and the *Mahābhārata*.[4] The former contains a description of the land, lying south of the river Kṛṣṇā[5] and the latter, referring to the campaigns of Sahadeva tells us that

---

1. *Indian Architecture (Buddhist and Hindu Periods)*, p. 1.
2. According to R. G. Bhandarkar, upto the time of Pāṇinī (i. e., circa 700 B. C.) the South was not known to the people of the North and about 350 B. C. they had some knowledge of the same. Vide Aiyangar, S. K. : *Beginnings of South Indian History*, p. 65.
3. See map at the end.
4. The date of these two, and particularly of the *Mahābhārata*, is highly controversial. The *Mahābhārata* is an epic of growth, placed between 400 B. C. and 400 A. D. and the *Rāmāyaṇa*, between 200 B. C. and 200 A. D.
5. 4, 41, 8-21.

he went towards Dakṣiṇāpatha.[1] The Buddhist literature mentions some southern states.[2] Kātyāyana refers to the Colas and Pātañjali, to Kāñcīpuram, Kerala, Māhiṣmatī and Vidarbha. The latter shows greater familiarity with the South, when he says that in that part of the country, the word *sarasī* stands for a large water-reservoir.[3] Foreign visitors e.g. Megasthenes, the unknown author of the Periplus of the Erythraean Sea,[4] Ptolemy, Hiuen-T-Sang, Marco Polo, Ibn Batutah, Abdur Razak, Nicolo-dei-Conti, Nuniz and Paes also refer to the South.[5] That a portion of the South was included in the Maurya empire is well-known, and the inscriptions of Aśoka, the Great Maurya ruler, are the earliest epigraphical sources of South Indian history. On the basis of the geographical situation, however, North India is popularly known as the *Uttarāpatha* and the Southern portion as the *Dakṣiṇāpatha*.

The importance of this region of India has been realized by many scholars and many important archaeological and literary discoveries have come to light in the past six decades. The architecture of the South has merits of its own. Most of the monuments are devotional in character, connected either with the Brahmanical religions, or with Buddhism or Jainism. Besides giving an idea of the rich artistic heritage, these monuments deserve due attention also because in them " the aspirations of the people and even their way of life stand revealed in substantial form for all to see ".[6]

After the epoch-making and fascinating discovery of the Indus Valley civilization in 1922, the roots of Indian art can be traced back to nearly five thousand years and it has been proved without doubt that along with Sumer, Akkad, Babylon, Egypt and Assyria, India can now lay claim to the honour of being a pioneer of civilization. This civilization of the Chalcolithic age, dated in the 3rd millennium B.C., was followed by the Vedic period (c. 1500 B. C. to 600 B. C.). No architectural remains of the latter have yet been discovered, or are likely to be discovered, because " all that was needed for performing religious ceremonies was an altar, erected in any convenient place, frequently in the open air ".[1] It may be mentioned in this connection, that the *Ṛgveda* refers to the image of Indra, but there are no archaeological evidences available, to corroborate this point.[2]

---

[1] तं जित्वा स महाबाहुः प्रययौ दक्षिणापथम् ।।
Sabhā, XXXI, 17 (Citraśālā Press, Poona, 1929).

[2] e.g. Aśmaka. See S. Krishnaswami Aiyangar : *op, cit.*, p. 59.

[3] Ibid., p. 66.

[4] Perhaps this work was written between A. D. 70 and 80. Vide *The Age of Imperial Unity*, p. 199.

[5] Aiyangar, S. K. : *op. cit.*, p. 17.

[6] Brown : *op. cit.*, p. 1.

The duration between the post-Indus Valley and the pre-Maurya periods, is the dark age of Indian art, as no significant remains of this period have been found as yet. As regards the Maurya period, we have two kinds of sources—literary and archaeological. The former is in the shape of Megasthenes' *Indica* and Kauṭilya's *Arthaśāstra* and the latter, in the form of Maurya palace-hall and palisade, the remains whereof have been found at Kumharar and Bulandībāga respectively, the Aśokan pillars and the rock-cut 'caves', which contain the nucleus of the famous Buddhist rock-cut *Caitya* halls, meant for the congregational worship. The great Maurya ruler Aśoka has been given the credit of raising many *Stūpas* throughout India, with a view to honouring the Buddha. The *Stūpas* at Sāñcī and Bharhut in the North and in the same way, the Great *Stūpa* at Amarāvatī in the South, are the important remains belonging to the following centuries.

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[1] Swain : *A History of the World Civilization*, p. 202.

[2] Vide Agrawala : *Bhāratīya Kalā*, pp. 54-61.
" In India ", as observed by Swain, " architecture was slow to develop, inspite of the abundance of building stone and the prevalence of the necessary geometrical and technical knowledge for building great edifices ". Swain : *op. cit.*, p. 202.

In the early years of Indological studies, some Western scholars described ancient Indians as a " nation of philosophers "[1] and came to the conclusion that "from the beginning of India's history, religious institutions controlled the character and the development of its people to an extent, unknown elsewhere ".[2] Since most of the ancient artistic remains are religious, scholars, Indian and foreign alike, agreed to the " romantic theory of a solely mystical India and an exclusively religious Indian art ".[3] They concluded that " purely secular art did not exist ".[4] As remarked by Hermann Goetz, " Indian art is too rich and too varied to allow this simplification ".[5] Indian architects built temples as well as palaces and literary evidences describe kings as living in sumptuous palaces, nicely built and elaborately decorated with sculptural pieces and fresco-paintings.

In this connection, the description of the Maurya palace is noteworthy. It was Aelian, who borrowed from the account of Megasthenes, and, who describing Pāṭaliputra said, "In the Indian royal palace...there are wonders with which neither Memnonian Susa in all its glory nor Ecbatana with all its magnificence can hope to vie. In the parks tame peacocks are kept, and pheasants which have been domesticated ; and cultivated plants...and shady groves and pastures planted with tree and tree branches which the art of the woodman has deftly interwoven. There are also tanks of great beauty in which they keep fish of enormous size but quite tame ".[6]

Fa-hien, however, was so highly impressed by the beautiful palace of Aśoka that he described it as the monument, produced not by human

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1. Max Müller : *History of Ancient Sanskrit Literature*, pp. 30-31.
2. Bloomfield : *The Religion of the Veda*, pp. 4-5.
3. Goetz : *India—Five Thousand Years of Indian Art*, Foreword, p. 11.
4. Swain : *op. cit.*, p. 204.
5. Goetz : *op. cit.*, Foreword, p. 11.
6. Rowland, B : *The Art and Architecture of India—Buddhist, Hindu, Jain*, p. 40.

beings but by " spirits which piled up the stones, reared the walls and gates, and executed the elegant carving and inlaid sculpture-work in a way which no human hand of this world could accomplish ".[1]

The secular architecture, it is generally believed, was made of some perishable materials, e.g. wood, and hence, could not survive.[2] A balance of evidences shows that " the outstanding quality of the architecture of India is its spiritual content. It is evident that the fundamental purpose of the building art was to represent in concrete form the prevailing religious consciousness of the people. Its mind materialized in terms of rock, brick or stone ".[3]

THE MAIN STYLES OF SOUTH INDIAN ARCHITTCTURE

South India is dotted with thousands of ancient devotional architectural pieces, rock-cut as well as structural, which may be discussed under heads as follows : the *Caitya* halls, the *Vihāras,* the *Stūpas,* the *Maṇḍapas*, the *Rathas* and the structural temples. A brief introduction of these is being given below :—

THE CAITYA HALLS

The word *Caitya* is derived from the root *Ci,* meaning to build or to pile up and has more than one meaning. It is used both in the Buddhist as well as the Brahmanical contexts. Thus, it stands for the funeral mounds, built in honour of some important personalities, sacred objects, e. g. sacred trees, a temple,[4] or a rectangular and a barrel-vaulted hall,

---

1. *The Age of Imperial Unity*, p. 86.
2. Although it does not seem convincing.
3. Percy Brown, *op. cit.*, p. 1.
4. " Where, in *Rāmāyaṇa* 5.15.15 a *caitya* is described as having railings (*vedikā*), terraces, coral stairs and a high roof, it is clear that a temple is meant ; and a *caitya* or *āyatana* must always be a shrine or temple when it is ' erected ' and generally when images are mentioned. The ' horn of the trident-bearer, high as heaven

with an apsidal end, used for congregational worship by Buddhists and suitably described as a "Buddhist church".[1] These monuments have been given the name of a *caitya*, because in their Hīnayāna, and the earlier phase, they contained a *stūpa* (*caitya*) as the object of worship.

These halls are rock-cut and have an elaborately decorated, horse-shoe-shaped facade. As regards the arrangement of their interior (see fig. no. 4), the hall is divided into three parts by a colonnade, the central portion being the nave and the two on the either side, being the aisles, continuing round the apse and thus providing a processional path. The apse contains either a *stūpa* as a symbol of the Buddha or an image of the Buddha. The former comes under the Hīnayāṇa phase and the latter, under the Mahāyāna.

The history of the origin of these *caitya* halls goes back to the time of Aśoka, the great ruler of the Maurya dynasty, who excavated some 'caves' in the Barābara hills (in Bihar). It is noteworthy in this connection, that these 'caves' were meant for use by the Ājīvikas (a Jain sect) and not for the Buddhists, although there is some justification in believing that Aśoka was the first ruler, during whose rule Buddhism was made a kind of state religion.

In the Hīnayāna sect, anthropomorphic representation of the Buddha, in accordance with his own instructions, is prohibited and accordingly in the earlier *caitya* halls, he is represented symbolically. The *caityas* of the Mahāyāna phase, however, have the icon of the Lord, or the image and the *stūpa*, both. The prayer halls (*caityas*) at Bhājā, Koṇḍāne, Pītālkhorā, Ajantā (no. 10), Bedsā, Ajantā (no. 9), Nāsik and Kārle

---

and spotless', on seeing which the mortal knows that he has reached the city of Śiva must refer to the tower of a temple" (*Mahābhārata*, 3, 88, 8). Coomaraswami : *History of Indian and Indonesian Art*, p. 48,

[1] Ibid., p. 28.

belong to the Hīnayāna phase[1] and the two at Ajantā (nos. 19 and 26), may be referred to as examples of the Mahāyāna phase.[2]

THE VIHĀRA

The *vihāras* (monasteries, meant for the residence of the Bhikkhus) along with the *caityas* are the earliest monuments in the north western Deccan. These *vihāras* were situated near *caityas* at such a place, where it could be possible for the monks to pursue their religious observances, undisturbed.[3] Some of the *vihāras* are rock-cut and others structural, containing cells for the monks. The structural *vihāra* consists of a courtyard in the centre, surrounded by a verandah and the cells, whereas in the rock-cut ones, there is a big hall in the place of the courtyard, leading to the cells.

A typical rock-cut *vihāra* consisted of a square central hall, entered by a doorway. In front of the doorway there was a vestibule, or a verandah or a portico. Out of the central hall doorways opened into cells which were square in shape and provided quarters for the Bhikkhus. It seems likely that for the Bhikkhus of a superior rank there were chambers separated from the main group. The *vihāra* number 4 at Karle may be mentioned as an example. A fully developed monastery consisted of a common room, a refectory and cells for the monks. Some *vihāras* have more than one storey.

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[1] Some of these *caityas* are in the Bombay State now, but in the centuries immediately preceding the Christian era, they would have belonged to the Āndhra Kingdom of the Deccan. See Yazdani : *History of the Deccan*, Vol. I, Part VIII : Fine Arts, p. 3, F. N. 2.

[2] Perhaps these *caityas* were " executed in the order named ". Percy Brown : *op. cit.*, p. 21.

[3] " As India was the birth place of monasticism the origin of this structure is possibly older even than that of the *stūpa*, and certainly of the *caitya*-hall ". *Ibid.*, p. 16.

The oldest *vihāra* is perhaps the one at Bhājā, near Poona,[1] and by the time of Aśoka, " India was covered with *vihāras* ".[2] At Nāgārjunakoṇḍa, there are more than thirty Buddhist establishments, belonging to the different sects and schools of Buddhism.[3] About the same time, to which the *vihāras* in the Western Ghats belong, some *vihāras* (locally known as *gumphā*), connected with Jainism, were executed in Khaṇḍagiri and Udayagiri in Orissa. At Guṇṭupalli also there are two *vihāras*. Out of the 27 caves there are 22 *vihāras* at Ajantā, the entire movement whereof has been divided into two phases—the Hīnayāna and the Mahāyāna. The approximate date of the former is from 2nd century B. C. to 2nd century A. D. and that of the latter, from 5th century A. D., to the 7th century A. D.

" In this monastic type of hostel ", observes Percy Brown, " an innovation which affected both the plan and intention and one which at once distinguishes the Mahāyāna *vihāra* from the Hīnayāna, is the change produced in the disposition of the innermost range of cells. The appropriation of these cells originally serving as dormitories for the monks and their conversion into sanctuaries for the reception of images of the Buddha, is significant of the alteration in the belief as a whole. It meant, firstly, that the *vihāra* was now fulfilling the functions of both abbey and church, secondly, that relic worship was being supplanted by image worship, and thirdly, that the dominating cult of Hinduism was not only influencing the Buddhist doctrine, but also vitally affecting its art and architectural practice ".[4]

THE STŪPA

Originally, in the pre-Buddhistic days, a *stūpa* ('tope') was a funeral mound and afterwards it symbolised the Mahāparinirvāṇa of Gautama,

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1. Coomaraswami : *op. cit.*, p. 24.
2. Basham : *The Wonder That Was India*, p. 262.
3. For details see Sarkar and Miśra : *Nāgārjunakoṇḍa*, pp. 31 ff.
4. Percy Brown : *op. cit.*, p. 56.

the Buddha. These are said to be of different kinds. The *Śārīrika* (corporeal) *stūpas*, were meant to enshrine the relics (contained in a reliquary) of a king, or of an outstanding teacher, or of the Buddha.

The germical and rudimentary *stūpas* are in the shape of a mound, to be followed by those of brick or brick and rubble or stone. The earlier ones are low and hemispherical in shape and the latter ones, slightly elongated. "A *stūpa* usually rests on a basement of one or more square terraces (*medhī*) or is at least surrounded by a paved square or circle for circumambulation, the terraces being approached by stairs (*sopāna*). It consists of a solid dome (*aṇḍa* or *garbha*) with a triple circular base and above the dome a cubical 'mansion' or 'god's house' (*harmikā*), from which rises a metal mast (*yaṣṭi*) the base of which penetrates far into the *aṇḍa* and this mast bears a range of symbolical parasol (*chatra*) and at the top a rain-vase (*varṣā-sthala*, corresponding to the *Kalaśa* of a Hindū shrine".[1] There are generally four *toraṇas* (gateways) at the four cardinal points. The *vedikā* consists of *ālambana* (plinth), *stambha* or *yaṣṭi* (pillars), *sūci* ('needles') and *uṣṇīṣa* (coping). Peculiarly enough, outer railing is absent in the *stūpas* at Nāgārjunakoṇḍa, although in plastic representations, a *stūpa* is invariably shown with an outer rail. A notable contribution of South India to the *stūpa*-architecture is the practice of providing rectangular projections at the four cardinal points. These are known as *Āyaka* platforms and are surmounted by five pillars, symbolizing five important events of the Buddha's life, namely, Birth (*janma*) at Lumbini, Great Renunciation(*mābabhiniṣkramaṇa*)at Kapilvastu, Enlightenment (*sambodhi*)at Bodha Gayā, the first Sermon (*dharmacakra-pravartana*) at Sāranātha, and Extinction (*mahāparinirvāṇa*) at Kūśīnagara. Another suggestion is that perhaps these five slender pillars, called the *āryaka khambhas* ('worshipful columns') stood for five Dhyānībuddhas.[2] In some *stūpas*, there are no *āyaka*-platforms indicating thereby that these platforms were not an invariable feature of *stūpas*. The important *stūpas* of South India come from Goli, Jaggayyapeta, Bhaṭṭiprolu, Ghaṇṭaśāla, Amarāvatī and Nāgārjunakoṇḍa. The most striking example out of these is the Great *Stūpa* at Amarāvatī, called the Mahācaitya or the Great *Caitya* in the inscriptions[1] and placed in the first or second century B.C.[2]

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[1] Coomaraswami : *op. cit.*, p. 30.

[2] Sastri : *A History of South India*, p. 446.

THE MAṆḌAPA

The word *maṇḍapa* stands for one of the component parts of a Brahmanical temple as well as for an open pavilion which, excavated in the rock, " takes the shape of a simple columned hall with one or more cells in the back wall ".[3] In the later half of the sixth century A. D., the Cālukya architects excavated three Brahmanical halls in the scrap of the hill, overlooking the south-east side of Bādāmi, the capital of the Cālukyan king Mangalīśa. A fourth *maṇḍapa*, belonging to Jainism, was probably excavated a century later. The importance of these *maṇḍapas* lies in the fact that their specific date, as known from an inscription in the cave no. 3, " not only provides a valuable landmark in the history of rock-architecture as a whole, but also denotes that this particular series of pillared galleries was among the earliest of its kind, for the only other rock-cut shrines upto the present belongings of the Brahmanical faith were the Gupta examples at Udaigiri in Bhopal State ".

The Pallava architecture, however, begins with these rock-cut *maṇḍapas*. The *Maṇḍapas*, excavated in the earlier half of the seventh century A. D., have been included under the Mahendra group and those, that belong to the later half of the same century, under the Mamalla group. The examples of the former group are fourteen in number and those of the later, ten.[4] The details, given in the chapter on the Pallava architecture will show that unlike the Cālukya period, when all the

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1. Douglas Barrett : *Sculptures from Amarāvatī in the British Museum*, p. 27.
2. Coomaraswāmi : *op. cit.*, p. 30.
3. Percy Brown : *op. cit.*, p. 77.
4. Ibid., pp. 77 ff,

examples are excavated at one and the same place, the Pallava *maṇḍapas* are distributed at different places.

THE RATHAS

During the reign of the Pallava ruler, Narasiṁha Varman I Mahāmalla and his successors, two types of wholly rock-cut architectural pieces were produced, the *maṇḍapas*, discussed above and the *rathas*. Literally, the word *ratha* means a chariot and in this context it stands for a monolithic shrine, most probably Śaiva in character. In all there are eight examples of these Pallava *rathas*, namely Draupadī, Dharmarāja, Arjuna, Bhīma, Sahadeva, Gaṇeśa, Piḍāri and Valaiyan-kuṭṭai. Their unfinished interiors point to the possibility that they were never in actual use. Inspite of their small sizes, they are important because of their architectural and sculptural merits. Excepting the Draupadī, the rest of the *rathas* are influenced either by the *caitya* halls or by the *vihāras*. The rectangular Bhīma, Gaṇeśa and Sahadeva *rathas* with their apsidal back and barrel-vaulted roof are examples of the *caitya* type whereas the Dharmarāja *ratha* is, that of the *vihāra* type. Their improved appearance and "store-house of pleasing forms and motifs" add to their sculptural value.

THE TEMPLES

Much has been said about the ancient Indian temples, wherein "art found its home," and which stand as the "witnesses of the architectural grandeur of ancient India".[1] In these examples architecture and sculpture counterbalance each other. "The Hindu architect succeeded with unerring taste, in creating a complex of niches, foliated cusps and pilasters that broke up any monotony in the general lines by the addition of an abundance of ornamental or architectural sculpture".[2] Rarely, however, we come across writers, who have failed to appreciate their beauty and who do not find it possible to be impressed thereby. Swain, for example, says that they are " heavy and massive in appearance. The general effect is not pleasing ; they are out of proportion and fail to produce a finished appearance. "[1] On the contrary, Ramchandran says that due to the large number of its temples, India is still a " land of wonders ".[2] It is, however, not proper to comment on any of the above-mentioned criticisms, since the appreciation of art-pieces depends on individual tastes. Taste varies and with it, the opinion. One and the same object is likely to create contradictory impressions in the minds of the visitors, who look at the same, in their own ways, although generally speaking, a thing of beauty should be a joy for everyone and everywhere.

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[1] Goswami : *Indian Temple Sculpture*, p. 4.

[2] Paul Hamlyn : *The Oriental World*, p. 48.

Temples, characterised by a distinctive plan and elevation, are ubiquitous throughout India, although there are regional variations, due to their being distributed over such an extensive territory and a long period of time.[3] They are large undertakings, which must have taken many years to get complete. They are the results of the generous royal patronage and skill of many unknown architects, sculptors and painters, who produced these wonders. Indian temples, dominated the surroundings both by their size and location, and were not only religious centres but also the centres of all civic and social life. It is easy to imagine temple festivals taking the shape of fairs, attended by the people, even from far and distant places. The undertaking of a temple meant assurance of employment to a large number of artists and architects etc. and after completion, to the musicians, dancing ladies and their accompaniments etc. There were priests, serving as an interim between the god and devotee and providing the god with the needs of daily life. They were concerned with the administrative affairs also, being the place of meetings, held

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1. Swain : *op. cit.*, p. 202.
2. *Historic India and her Temples*, reprint of the paper, presented to the 22nd International Congress of Orientalists, September, 1951, held at Istambul, Turkey.
3. " Considering the size of the land, Indian temple architecture is remarkably uniform", Basham : *The Wonder That Was India*, p. 357.

to decide administrative matters as well as to settle the different kinds of disputes. That the temple-colleges were important educational centres is well-known. Occasionally there used to be debates and discussions in which the learned people participated. Thus, there is no exaggeration to say that the temples were the centers of the cultural, social, political and economic life of the people in general and religious life, in particular.

A Brahmanical temple differed from a Buddhist *Caitya* hall in this respect that whereas the latter was meant for congregational worship, the former was primarily a place for individual self realisation. It was called a *Devatā-āyatana, Deva-gṛha, Devāgāra, Deva-kula, Devālaya* or *Deva-sthāna* (i.e."the abode of God"),[1] entering which the worshipper, as it were, "sees the deity" and "feels himself in the presence of God". Being associated with the religious life of the people and intended to serve many generations, a temple was characterised by a distinctive plan and elevation to suit the necessary rituals. A standard Brahmanical temple consisted of a number of essential parts, denoted by different terms in the different parts of the country.

Since the earliest examples of Brahmanical temples—Śaiva and Vaiṣṇava—both come from Nāgārjunakoṇḍa, it provides an important landmark in the history of South Indian temple architecture. The extant remains make it clear that the architects, who produced these temples, did not follow a set pattern, because some of these are rectangular, some quadrangular and others, aspidal. The latter, however, are evidently influenced by the Buddhist *caitya* halls[2] and leave no doubt

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1. "The term 'gods' houses' is popularly applied even at the present day in South India to slab-built dolmen-like hero-shrines. It can hardly be doubted that there exists some connection between temples and tombs." Coomaraswami : *A History of Indian and Indonesian Art*, p. 47.
2. The temple at Ter, the Kapoteśvara temple at Chezarla and the Durgā temple at Aihole may be referred to as the examples of the rectangular Brahmanical temples, having a barrel-vaulted roof. Vide Saraswati's contribution in *The Classical Age*, pp. 496-7.

that there was " a close similarity of the Brahmanical tradition of the valley with that of the Buddhist ".[1]

Generally a Brahmanical temple should face east, but in this respect also, no rigid rules seem to have been observed by the Nāgārjunakonḍa architects, since some temples face east and others either west or north. Coming to the vertical aspect of these temples, " the *maṇḍapas*, standing on carved limestone pillars (*stambha*) had flat roofs. For the apsidal shrines one may imagine a *gaja-pṛṣṭhākāra* (' elephant's back ') or barrel-vaulted top, but square or oblong ones had probably flat roofs, with the *maṇḍapas* almost as high as the *garbha grihas*.[2] The paucity of sculptured fragments from the temple-sites may also indicate that the walls enclosing the sanctum were mostly bereft of artistic embellishment".[3] To quote Goetz, "their sanctuaries resembled chaitya[4] halls but were enlarged by a pillar hall in the centre of an enclosed court with a gateway and with a sacred pond (*tepe kulam*). The characteristic features of the later South Indian temple, all turn up for the first time in the 3rd century ".[5]

Almost at the same time when the Gupta emperors were taking a keen interest in the production of temples,[6] the early Cālukya rulers started " another and apparently independent movement but having

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1. Sarkar and Misra : *Nāgārjunakoṇḍa*, p. 30.
2. SIC.
3. Sarkar and Misra : *op. cit.*, p. 31.
4. SIC.
5. *India*, p. 66.
6. The Gupta temples have been put under three categories in accordance with their characteristic features, as follows :—(*i*) The square temples with a flat roof and a shallow porch in front, or, having a shallow porch in front and a covered ambulatory, or, having a low and squattish tower (*śikhara*) over the sanctum. Two-storeyed temples also come under this category. (*ii*) the rectangular and barrel-vaulted temples, having an apsidal end and (*iii*) the circular temples, having four shallow projections at the four cardinal points.
Vide S. K. Saraswati's contribution in *The Classical Age*, pp. 496 ff.

much the same implications ", at Aihole, " one of the cradles of Indian temple architecture, " and Bādāmi in the Deccan. Most of their products, placed between C. 450 and 650 A. D., are Brahmanical, with the exception of a few that are related to Jainism. They are the " architectural ancestors " of the later temple-building that continued right upto the 13th century A. D.

The period extending from the 6th to the 8th centuries A. D. is very significant in the history of the Indian temples. As a result of the keen interest taken, and kind patronage given, by the Cālukya and the Pallava kings, the " temple building gained much ". Besides Aihole and Bādāmī, Paṭṭaḍakal also became an important centre of the Cālukyas, whereas Māmallapuram and Kāñcī are the places where the important Pallava remains are to be found. The Pallava architects produced rock-cut halls, known as the *Maṇḍapas*, the monolithic shrines, called *Rathas* as well as the structural temples.

The next phase of the temple-architecture of the South is connected with the Coḷas (9th-12th centuries A. D.). The fine products of their time are the Bṛhadīśvara temple at Tanjore, the Bṛhadīśvara temple at Gaṅgaikoṇḍacoḷapuram and the Airāvateśvara temple at Dārāsuram. The famous temple of Tanjore, well-known for its measurements, was the largest temple built upto that time. Their style was a further development of the Pallavas, who preceded them.

The 12th century marks the rapid wane of the Coḷas, who were supplanted by the Pāṇḍyas. There are some good examples, associated with them and from the name of the dynasty, this style is often described as the Pāṇḍya. In the Pāṇḍya temples, "the emphasis shifted from the tower above the chief shrine to the entrance gateway of the surrounding wall. Though there are a few records of the desecration of temples by hostile sectarians or invaders, it is difficult to find a practical reason for the growing custom of surrounding South Indian temples with strong and high walls, unless this was done in imitation of the palaces of kings with which the temples had much in common ".[1] It is significant that *Prāsāda* means a temple, as well as a palace. It seems likely that they deemed it necessary to make proper arrangements for fortification to give safety to the temples, keeping in view their sanctity. The Pāṇḍya builders expanded their skill on the architecture of the *Gopuras* (the main gateways of the temple) and built superstructure over them. The gateway in the centre was enormously rectangular and the towers thereof were in the form of " an oblong pyramid with its broadest side parallel to the wall ". The important examples of these come from the Cidambaram temple, Tirumallai and the temple at Kumbhakoṇam.

The period from the 14th to the 16th centuries is known as the Vijayanagara period, during which the temples, as it were, seem to symbolize the fervour of a resurgent people and the royal patronage to, and interest in, architectural activities, " which reached its apogee in the 16th century " and which is influenced both by the Pāṇḍya and the Hoysala features. Temples, belonging to this type, are to be found all over South India, the most exquisite examples being the Vittal Temple and the Hazara Rāma Temple. Beside *garbhagṛha* (sanctum), *maṇḍapa* (assembly hall) and the *ardha-maṇḍapa*, there is a shrine for the *amman*, the god's chief wife and the *kalyāṇamaṇḍapa* (an open pillared hall). The latter contained the icons of gods and goddesses, to be united on special occasions. The hall is executed in a highly ornate style and its columns are decorated in such a way that " they become sculptures in their own right ", and " for brilliancy of decorative imagination the Vijayanagara style of architecture was never surpassed in Hindu India".[2]

TEMPLE ARCHITECTURE

Although keeping in view the size of India, its temple architecture is "remarkably uniform ", there are regional and periodical differences, resulting from the local tastes and traditions. Hence, it is neither proper nor possible to standardize or generalise the temple architecture. On the basis of the fundamental and common features of the extant remains, a rough picture thereof may be drawn as follows :

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[1] Basham : *op. cit.*, pp. 357-8.

[2] *Ibid.*, p. 359.

Horizontally speaking, a standard Hindū temple consists of the sanctum (*garbhagṛha*) containing the icon or symbol of the deity, to whom the temple is dedicated, a vestibule (*antarāla*, connecting the *garbhagṛha* with the hall), the assembly hall (*maṇḍapa* or *mahāmaṇḍapa*) and the frontal porch (*ardha-maṇḍapa*). All these parts are axially arranged and generally located in a rectangular courtyard, surrounded by a wall. A vertical study of the temple shows that plinth (*jagatī*) was an optional member, although a scole, consisting of moulded courses is to be found invariably. The presence of a tower (*śikhara*) over the sanctum cella is another notable feature. In the earliest examples, however, the sanctum used to be flat-roofed, to be followed by those, having a low and squattish tower. The other component parts also have their own towers, but the tallest is the one, over the sanctum.

It may be mentioned in this connection that whereas in the north Indian architecture, the word *śikhara* denotes the whole tower as such, in the context of the temple-architecture of the South, its meaning is restricted. Thus "*śikhara* means literally 'that which bears the *śikhā*'. *Śikhā* means either a flame or an upright tuft of hair, from which *śikhara* comes to mean 'head". The tower over a shrine is usually surmounted by some form of *śikhara* or head, bearing a *stūpi* or finial, sometimes called a *śikhara*, but the tower itself is a *vimāna*, whatever its shape, not a *śikhara*".[1]

The distinctive features of the temples of the Drāviḍa country are (*a*) a pyramidal *vimāna*, consisting of a "multiplication of storey after storey, each a replica of the sanctum cella and slightly reduced in extent than the one below, ending in a domical member, technically known as the *stūpi* or *stūpikā* as the crowning element", (*b*) the *caitya*—window motif, known as *kūḍu*, (*c*) the pillared halls and (*d*) the *gopurams* (gateways). The last two, however, characterize the later examples.

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[1] Gravely, F. H. and Ramachandran, T. N. : *The Three Main Styles of Temple Architecture Recognised by the Śilpa śāstra, Bulletin of the Madras Government Museum*, New Series, Vol. III, Pt. I, General Section, p. 2.

The different parts of a Brahmanical temple are comparable with the different limbs of a human body. " The material with which the temple is built—rock, sandstone, marble, stucco, wood or metal—is the skeleton. What is called architecture which in India falls into some recognizable styles (*Nāgara, Vessara and Drāviḍa*) is the shape, the flesh, nay the form, of the human body. Figures, such as sculptures and images which decorate the temples,play the role of jewellery, dress and general beauty or anatomical proportions of the human form. And last, but not the least in importance, are paintings, fresco or tempera, wall paintings or mural, which we find on walls, pillars and ceilings of Indian temples (cf. Ajantā, Sittannavāsal, Tirumalai and Pālitāna). They compare with the complexion, hue and beauty of the human system".[1] In the absence of the ' resident soul ', even the most perfect and beautiful body is lifeless and hence, when the temple was complete, life was introduced by installing the deity, in accordance with the rituals prescribed.

On the basis of the tower, three main types of temple, namely *Nāgara*, *Drāviḍa* and *Vessara*[2] have been referred to in the *Śilpaśāstras* (the architectural texts). According to the *Mānasāra*,[3] the characteristics of the *Nāgara* style are as follows : it is square upto the *śikhara* or is rectangular or two-cornered or circular, right from the bottom upto the *stūpi*, the number whereof is either three or two or one.[1] In the *Vessara* type, the extremity of the bottom is either circular or elongated circular in shape. From neck upto the *stūpi*, it is two-cornered.[2] The *Drāviḍa* style, however, is octagonal or hexagonal from the bottom upto the *stūpi*.[3]

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[1] T. N. Ramachandran : *Historic India and Her Temples*, p. 1.

[2] " These definitions can only have been intended as brief and convenient indications of the different styles, not as description of them ; and it is clear that they must all refer to the *Vimāna* tower over the shrine, often being inapplicable to other parts of the building. At the time when they were probably formulated, this tower was almost the most conspicuous part of a temple even in the Drāviḍa style, in the later phases only of which special prominence is given to the *gopuram* instead ". Gravely and Ramachandran : *op. cit.*, pp. 1-2.

[3] This work has been placed between 500 and 700 A. D. and " as it can hardly have been compiled before the buildings it describes were erected it can only be from

A similar classification occurs in the *Suprabhedāgama*,[4] which describes those buildings, which are quadarangular from the base to the top as *Nāgara*; those, octagonal from the neck to the top as *Drāviḍa* and buildings, round from the neck to the top as *Vessara*. In the case of

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the later part of this period unless the structures which preceded surviving buildings were practically identical with them in form". Gravely and Ramachandran : Ibid., p. 4.

[1] मूलादिस्तूपिपर्यन्तं वेदाश्रं चायताश्रकम् ॥
द्वयश्रं वृत्ताकृतिं वाथ ग्रीवादिशिखराकृतिः ।
स्तूपिकात्रयसंयुक्तं द्वयं वा चैकमेव वा ॥
चतुरश्राकृति (ति) यस् (यत्) तु नागरं तत्प्रकीर्तितम् ।
Mānasāra, Chap. 18, 45–7.

[2] मूलाग्रं वृत्तमाकारं तद्वृत्तायतमेव वा ॥
ग्रीवादिस्तूपिपर्यन्तं युक्ताथो (क्त्याथ) तद्युगाश्रकम् ।
वृत्तस्याग्रे द्वयश्रकं तद्वेसरी (रं) नामकं भवेत् ॥
Ibid., chap. 18, 47-8.

[3] मूलात्स्तूपिपर्यन्तं अ (ज्ञा) ष्टाश्रकं वा षडश्रकम् ।
तदग्रं चायतं वापि ग्रीवस्याधो युगाश्रकम् ॥
पूर्ववच्चोर्ध्वदेशं स्याद् द्राविडं परिकीर्तितम् ।
समाश्रकशिखायुक्तं चायामे तच्छिखात्रयम् ॥
Ibid., chap. 49-50.

[4] नागरं द्राविडं चैव के (वे) सरं च त्रिधा स्मृतम् ।
कण्ठादारभ्य वृत्तं यत्तत्के (वे) सरमिति स्मृतम् ॥
ग्रीवमारभ्य चाष्टाश्रं विमानं द्रविळाख्यकम् ।
सर्वं वै चतुरश्रं यत्प्रासादं नागरं त्विदम् ॥
chap. 30, 41–2.

Drāviḍa and *Vessara*, the lower part is quadrangular. According to the *Śilparatna*, a text of the 16th century A. D. a *Nāgara* dwelling is that, which is two-cornered from bottom to *śikhara*; in a *Drāviḍa śikhara*, the portion from bottom up to the *śikhara* is either six-cornered or eight-cornered (octagonal). A *Vessara* type, however, is circular from the bottom or from neck. This, says the Text, applies to the dwellings, devoid of peak and niches etc.[1]

The *Śilpaśāstras*[2] (architectural texts) mention the geographical regions also, wherein these styles were in vogue. Thus, the *Nāgara* style was prevalent in North India, i.e., that part of the country lying between the Himālayas and the Vindhyas and the *Drāviḍa* style, in the region; between the river Kṛṣṇā and the cape Kanyākumārī. " The term *Vessara*, however ", as remarked by S. K. Saraswati , "is not free from vagueness. Some of the texts ascribe the *Vessara* style to the country between Vindhyas and the river Kṛishṇā.[3] In this region, or more properly in the region for some time under the royal dynasty of the Chālukyas,[1] a separate style of temple architecture may be recognised—a style known to the archaeologists as the " Chālukyan ". This style, however, is a 'hybrid' one, borrowing elements and features both from the *Nāgara* and *Drāviḍa* styles, and does not become clearly distinguished before the eleventh century A. D. Thus, having regard to the evidence of monuments, the three styles of the Śilpa texts can be resolved ultimately into two, viz. the *Nāgara* and the *Drāviḍa*."[2]

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[1] ....आकृतिः कथ्यतेऽधुना ॥
मूलादाशिखरं युगाश्ररचितं गेहं स्मृतं नागरं
मूलादाशिखरक्रियं षडुरगाश्रोद्भेदितं द्राविडम् ।
मूलाद्वा गलतोऽथवा परिलसद्वृत्तात्मकं वेसरं
तेष्वेकं पृथगात्तलक्ष्म सुविदध्यादात्मनः सम्मतम् ॥
Śilparatna, chap. 16, 50-51.
The above-mentioned references from the *Mānasāra*, the *Suprabhedāgama* and the *Śilparatna* have been quoted by Gravely and Ramachandran, *op. cit.*, pp. 1, 3 and 4.

[2] Mayamata, chaps. XIX and XXI; ISGDP, Patala XXX ; Tantra-Samuchchaya, patala II ; Suprabhedāgama, Chap. XXX (kesara of this text is apparently a mistake for vesara) ; Kamikagama, patala XLIX ; Kaśyapa-Śilpa, Chap. XXV ; SR, Chap. XVI ; Samarāṅgaṇasūtradhara, chap. LVII (this text replaces Vesara by Varata) ; Ap.—p (MS. in S. K. Roy collection, fol. 51) omits Vesara and mentions along with Nāgarī and Drāviḍī, Lāṭī and Vairāṭī ; an inscription from Holal (Bellary District) adds Kalinga to the list of Nāgara, Drāviḍa, and Vesara (Annual Report of the Assistant Archaeological Superintendent, southern circle, for epigraphy, for 1915, pp. 40-90). Teste S. K. Saraswati : *The Struggle for Empire*, p. 694.

[3] SIC.

On the basis of the extant remains, it is proved without doubt that these styles were not confined to their respective geographical limits, as mentioned above. For example, the *Nāgara* style " transcends canonical limit far to the south, and temples belonging to the style may be seen from the Himalayas in the north to the Bijapur District in the south, from the Punjab in the West to Bengal in the east ".[3]

Thus, this classification is contradicted by the facts. It is likely that the regions, specifically associated with these styles indicate their origin only and not their later distribution.

In the present work, an attempt has been made to make a general survey of the ancient architecture of South India and to describe the outstanding examples, serving as the landmark of the south Indian architecture, Buddhist,as well as Hindu, which is rich in quantity and quality and has importance of its own, being comparatively less disturbed by the foreign invasions.

3892.

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1. SIC.
2. Ibid. p. 530.
3. Ibid. pp. 534-5.

2

Buddhist Architecture

A chronological survey of Indian architecture shows that even when the Brahmanical art had made its appearance, most of the products were Buddhist in the beginning, indicating thereby the triumph of the Buddha, to whose glory these monuments were produced. Symbolic representation of the Lord is the characteristic feature of the earlier Buddhist architectural movement. The Buddhist architecture of the South can be studied under heads as follows—the *Stūpas,* the *Caitya* halls and the *Vihāras.*

STŪPAS

Its beginning—The *stūpas* seem to have had their beginning in the burial mounds.[1] The *maṭṭikā thūpam* in the Jātakas stands for the same earthen mounds[2]. That the practice of building *stūpas* on the bodily relics (*dhātu*) of important personalities was in vogue, is known from the *Mahāparinibbāna Sutta,* wherein the Buddha is recorded to have told his favourite disciple, Ānanda, that after his dead body was burnt on the funeral pyre, a *stūpa*, enshrining his bodily relics, should be constructed at the crossing of four roads, in the same way, as was done in the case of a universal monarch[3]. He also referred to the merits earned by placing a garland or perfume, or by making salutations, or paying respects to a *stūpa*[4]. Such memorials were erected by the Jainas also.[1] It is thus clear that originally the *stūpas* were made for secular as well as religious personalities. When, how and why they were particularly selected by the Buddhists, is not known with certainty.

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[1] Kane : *History of Dharmaśāstra*, IV (Poona, 1953), pp. 249 ff. The *Śatapatha Brāhmaṇa* refers to two kinds of *śmaśānas* (burial mounds), the four-cornered and the circular. See ibid., p. 247.
V. S. Agrawala has cited many references to the conception of *stūpas* in the *Ṛgveda.* Vide his *Bhāratīya Kalā*, pp. 156-7.

[2] Sarkar : *Studies in Early Buddhist Architecture of India*, p. 3.

[3] *Mahāparinibbāna Sutta*, *Dīgha Nikāya*, XVI, 5, II; T. W. Rhys Davids : *Buddhist Suttas*, The Sacred Books of the East, Vol. XI, (Oxford, 1881).

[4] V, 27. Teste Sarkar, *op. cit.*, p. 4.

In the *Mahāvaṁśa*, King Ajātaśatru is said to have built *Dhātu caityas* (i.e. *caityas* or *stūpas*, erected over the bodily relics of the Lord Buddha) all round his capital. Aśoka, the Great Mauryan ruler, is known to have opened the original eight *stūpas*,[2] and got 84,000 *stūpas* constructed by all "his subordinate kings in 84,000 towns selected all over India."[3]

Objects, worthy of reverence, according to the Buddhists, are threefold—*Śārīrika* (bodily remains), e.g. bones, nails, hair, ashes and tooth etc., *Pāribhaugika* (the articles of use), e.g. a begging bowl, drinking vessels and seat etc. and *Uddeśika* (symbolic) e.g. a wheel (*cakra*), the three jewels (*triratna*) etc. *Stūpas,* constructed over the bodily relics of the Master can be cited as an example of the *Śārīrika stūpa*, also known as *Dhātu caitya*.

THE ARCHITECTURAL FEATURES OF A STŪPA

As will be clear from figure no. 1, a *stūpa* has one or several quadrangular or cylindrical terraces, forming the base or *medhī*. Around the *medhī*, some space was left for circumambulation. This passage was called *pradakṣiṇāpatha* and was fenced by a railing or *vedikā*. The architectural features of the railing were *ālambana* (support or basement), *yaṣṭi* or *stambha* (pillars), *sūcīs* ('needles', i.e. the interlinking cross-bars), and *uṣṇīṣa* ('diadem', 'turban', i.e. the crowning portion). The other component parts of a *stūpa* are the *harmikā* (the upper railing), a *stambha* (shaft) in the centre of the *harmikā*, supporting the *chatras* (parasols) and the *varṣāsthala* or the rain-vase.

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[1] *The Age of Imperial Unity*, p. 487.

[2] According to the tradition the relics of the Lord were divided into eight shares and accordingly eight original *stūpas* were constructed.

[3] *Mahāvaṁśa*, V, 78-80, quoted in *The Age of Imperial Unity*, p. 86.

A noticeable feature in the *stūpas* from the south is the presence of *āyaka* platforms[1] (i.e., rectangular projections) at four cardinal points, surmounted by five pillars, (*āyaka khambha*), which may be taken to represent five important events of the Buddha's life, namely, his Birth, Enlightenment, Renunciation, First Sermon and Extinction or as standing for the five Dhyānī Buddhas.[2] The absence of the *āyaka* platforms in some examples shows that they were not regarded as a compulsory component part.

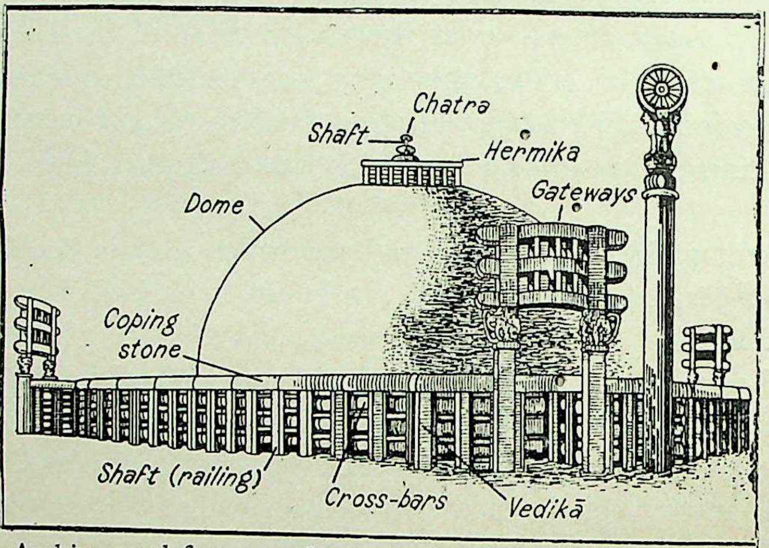
Chatra
Shaft
Hermika
Gateways
Dome
Coping stone
Shaft (railing)
Cross-bars
Vedikā

Fig. no. 1—Architectural features of a Buddhist Stūpa (Based on the great Stūpa at Sāñcī).

The important examples of *stūpas* in the South come from Goli, Amarāvatī, Bhaṭṭiprolu, Jaggayyapeta, Ghâṇṭaśāla and Nāgārjunakoṇḍa and these monuments show not only technical experience of the architects, but also bear testimony to the high artistic achievements of the sculptors. Due to the time factor and the "ruthless hand of the spoiler" all of these *stūpas* are in such a ruined condition that for their reconstruction we have to depend mainly on their sculptured slabs, containing the figures of the *stūpas,* and thus giving an idea of what they probably looked like. The earlier *stūpas* are solid e.g. at Bhaṭṭiprolu and Guṇḍivada and in the later ones "the inner body was composed of two circular walls, one at the hub and the other at the outer end, with radiating partition walls joining the two, the intervening spaces being packed with earth, and thus the entire monument was given the required shape."[1] The core of the *stūpa* at Ghaṇṭaśāla has "cross-walls forming compartments in the centre, with other walls radiating towards the circumference like the spokes of a wheel."[2]

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[1] " Even the *āyaka*-platforms are not peculiar to Āndhra Deśa. The recent excavation at Vaiśālī has brought to light remains of *stūpas* with such platforms. The fact that the *stūpas* with wheel base and with *āyaka* platforms are discovered at or near Vaiśālī may vaguely be ascribed to the spread of the Mahāsāṅghikas, who had their original stronghold at Vaiśālī and from whose doctrines the Śailas (including the Apara-mahāvina seliyas) derived theirs ".Sarkar, *op. cit.*, p. 90.

[2] Sastri, K. A. N. : *A History of South India*, p. 446.

The imposing appearance of these *stūpas* owes much to their exterior encasement of white marble, wherein "the southern builders had a much more chaste material to deal with than the sandstone covering of the northern type."[3] This marble casing, however, was applied only on the lower portion and the remaining portion had plaster, painted white.

The *Stūpa* at Amarāvatī, situated on the right bank of river Kṛṣṇā in the Guṇṭūr district, presents a landmark not only in the history of the *Stūpa* architecture, but also in the field of sculpture.

Its artistic excellence has added to its name and fame. "At Amarāvatī," remarks Saraswati, "the reliefs are slightly rounded and the modelling fuller and more delicate. On the whole, men, animals and vegetation are more elastic and treated more elegantly than in the north."[4]

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[1] *The Classical Age*, p. 493.
[2] Brown : *op. cit.*, p. 37.
[3] Ibid.
[4] *The Age of Imperial Unity*, p. 524.

The great *stūpa* is now in the form of debris and a few broken pillars. For drawing a picture of what this *stūpa* looked like, we have to depend largely on the sculptured replicas on the casing slabs, which give an idea of the shape and the architectural features etc.[1] (see Plate VII A) although it can not definitely be said whether these depictions show the "*stūpa* as it actually was" or whether the sculptor indulged "his craftsmanship and knowledge of Buddhist legends to depict an "ideal *stūpa*." Besides these, the accounts given by those, who had an opportunity to visit the site, before its final destruction[2] and the extant remains of other *stūpas* in this region also help us in the conjectural reconstruction of this *stūpa* (see fig. no. 2).

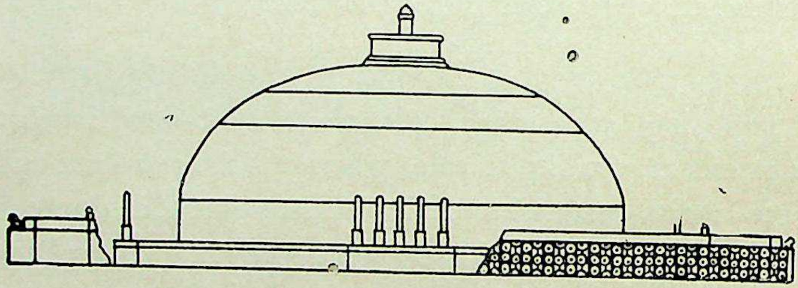

Fig. no. 2—Amarāvatī *Stūpa*—Section.

The drum of the *stūpa* was 162 feet and 7 inches in diameter and had rectangular projections (*āyaka* platforms) at the four cardinal points.

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[1] Barrett : *Sculptures From Amarāvatī in the British Museum*, plates I to IV.

[2] "In 1796, a local Zamidar decided to change his residence to Amarāvatī and to found a new city about the Amareśvara temple. The many mounds in the area proved admirable quarries for building material. The Zamidar began to attack the Hill of Lamps, the local name of the great *stūpa* ". The news of its sculptured slabs drew the attention of Mckenzie. He was followed by Robertson, Benza, Alexander, Watter Elliot, Edward Balfour, William Taylor, Fergusson, Wollaston Franks and Robert Sewell. In 1880, however, "the Duke of Buckingham, then Governor of Madras, arbitrarily ordered the complete 'excavation' of the site. The whole of the centre was cleared of earth, and the final destruction of the *stūpa* completed ". Ibid., pp. 22-5.

On these platforms, there were five pillars, known as *āyaka khambha*. The height of the *Stūpa*, according to a rough calculation, based on the proportions of the *stūpas* depicted in the slabs and other extant remains in this region, is inferred to be about sixty feet. At the top of the dome, there was *harmikā*, having the same architectural features as those in the *vedikā*. In the centre of the summit stood the octagonal pillar.

The railing, fencing the thirteen feet wide ambulatory, measures 192 feet in diameter. It is the most elaborately and richly decorated railing when compared to those of the other Buddhist *stūpas*. The other side of the coping has a continuous garland carried on the shoulders of men and women. In the loops, there are many decorative motifs.[1] The inner side, however, contains scenes of the Buddha's life. The Jātaka stories also have been depicted herein, perhaps with the aim that "as the devout circumambulated the *stūpa* within the rail, the texts of their faith were unfolded in stone."[2] The shafts and cross-bars of the railing also were nicely carved.

The *Stūpa* had four gateways, piercing the railing. At each of the four cardinal points the arms of the rail left a 26 feet wide opening and turned out radially for a distance of sixteen feet and then turned inward at right angles for a distance of six and a half feet projected again at right angles, a further eight feet (see fig. no. 3).

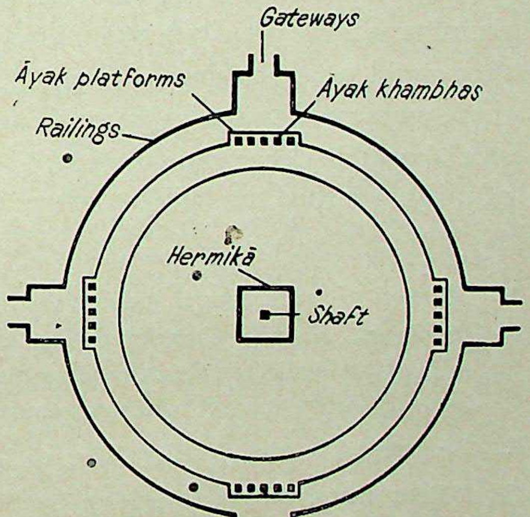

Fig. no. 3—Amarāvatī *Stūpa*—Ground plan

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[1] Barrett, *op. cit.*, plates XL and XLI.

[2] Ibid., and plates XVII—XLV.

On the basis of epigraphic and stylistic evidences, as known from the sculptured slabs, the earliest form of this *stūpa* has been placed in the 2nd cent. B.C. and later on it was reconstructed and given "much of its final effect," between 150 and 200 A.D.[1]

CAITYA HALLS

Caityas, which "reflect the intellectual atmosphere and austere enthusiasm of the early monastic effort and ideal"[2] are the prayer halls of the Buddhists. These important examples of the rock-cut architecture[3] had their humble beginning in the Maurya sanctuaries at Barābara and Nāgārjunī hills (Bihar) and which found its fullest expression and development in many later examples, the outstanding ones being excavated at Ajantā, Ellora, Sittannavāsal and Puḍukoṭṭai.

Meant for congregational worship, these *caitya* halls (i.e. halls enshrining a *stūpa* or *caitya*), were fashioned and designed in such a way that they could accommodate a large number of monks. As shown below these were rectangular halls, with one end apsidal and the other, having an elaborately decorated facade. They had a barrel-vaulted roof. A row of pillars divided the hall into three parts, namely, two side aisles and a broad nave. The apsidal end contained the object of worship, i.e., a *stūpa* in the examples of the Hīnayāna phase and an icon of the Buddha or the *stūpa* and the icon both, in those, belonging to the Mahāyāna phase. The side aisles join in a semi-circular passage in the *stūpa* or *dagoba,* carved out of the natural rock. Just as the Brahmanical temples were characterised by a distinctive plan and elevation, in accordance with rituals, these Buddhist monuments were excavated in such a manner that the "requirements of the Buddhist ritual" could be met with. The side aisles and the apsidal end served the purpose of circumambulation whereas the nave was meant for the congregational worship (See figure no. 4).

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[1] "Certain of the sculptures indicate that it was begun during the Hīnayāna period of Buddhism, gradually changing during the progress of the work into the Mahāyāna form of the belief, as the introduction of numerous representations of the Buddha himself plainly prove". Brown, *op. cit.*, p. 37.

[2] Zimmer : *The Art of Indian Asia*, p. 232.

[3] "Ever since these examples of rock-architecture became a subject of study, it has been the custom to refer to them as 'caves', implying that they were natural grottoes in the mountain side, the haunt of wild people, and still wilder animals. No word would be more misleading to designate these wonderful records of man's handwork, as many of them are large and well planned temples, skilfully wrought and chiselled out of the solid cliff, and to define which the term rock-architecture is the only one which can adequately describe their workmanship". Brown : *Indian Architecture*, p. 19.

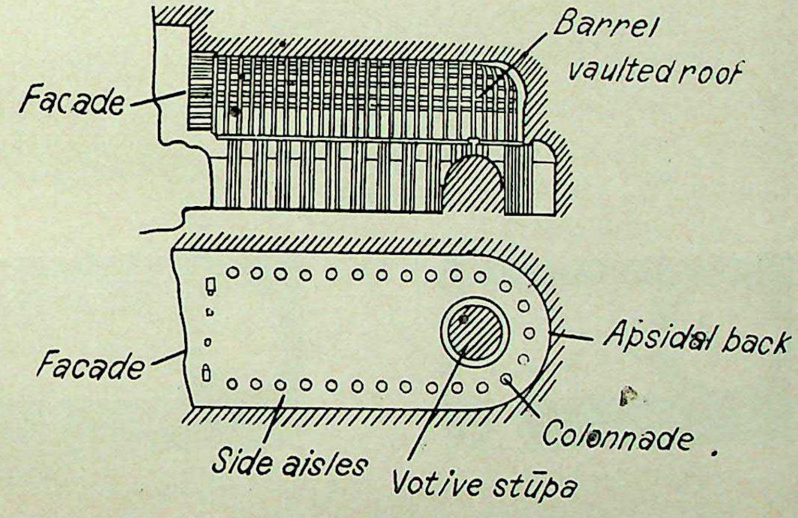

Fig. no. 4—Architectural features of a Buddhist *Caitya* hall (Based on the *caitya* hall at Bhājā).

The rudiments of these architectural features are to be found in the Maurya rock-cut cells, which, according to the inscription, contained in the Sudāmā 'cave', were prepared at the order of Aśoka, and were meant for use by the Ājīvikas.[1] Four of these sanctuaries (Karna Kaupar, Sudāmā, Lomaśa Ṛṣi and Viśvajhopoḍī) are on the Barābara hills, three

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[1] A sect of Jainism.

(Gopikā, Vahījaka and Vaḍalhikā) on the Nāgārjunī hills and there is another called the Sītāmarhī. Of these the Sudāmā 'cave' is the earliest. It comprises of a barrel-vaulted rectangular ante-chamber and a circular cell, with a hemispherically domed roof. There is a central interior doorway to connect both the chambers. The entrance doorway in the large side has the sloping jambs indicating thereby the adoption of earthen prototype.

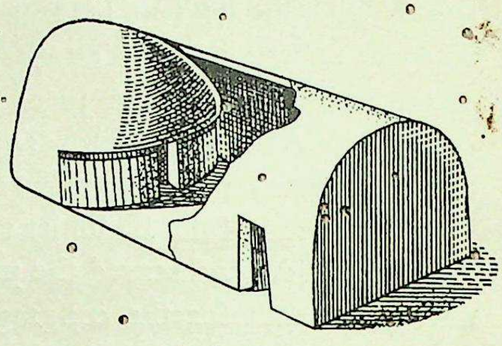

Fig. no. 5—Sudāmā 'Cave'.

The Lomaśa Ṛṣi 'cave', however, is the latest of the whole series. So far the general architectural features are concerned, both are alike except that there is a circular cell in the Sudāmā (see figure no. 6) and in the Lomaśa Ṛṣi, it is oval (see figure no. 7).

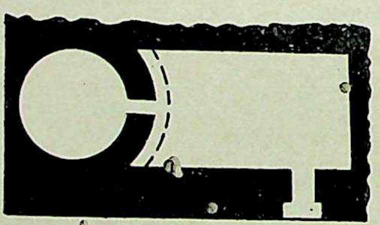

Fig. no. 6—Sudāmā 'Cave', Ground plan.

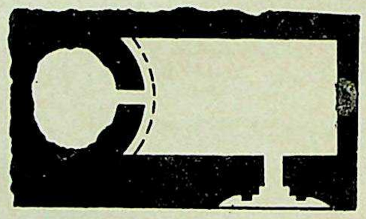

Fig. no. 7—Lomaśa Ṛṣi 'Cave', Ground plan.

The latter has a decorated facade "which is frankly an exact translation of the gable end of a wooden structure in the language of stone"[1] and which is significant as containing the rudiments of the beautiful facade of the *caityas*, executed in the centuries to follow. The illustration, given in the text (see fig. 4), will make it clear that the shape of a *caitya* hall, its barrel-vaulted roof and the decorated facade had their origin in these Maurya 'caves' (see figure no. 8). There are however, some features,

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1. Ray, N. R. : *Maurya and Śuṅga Art*, p. 45.

which underwent a change, e.g. both the chambers were made into one, the circular or the oval cell being replaced by the *stūpa* in the apse. The colonnade, dividing a *caitya* into a broad nave and two side aisles also is an additional and a new feature.

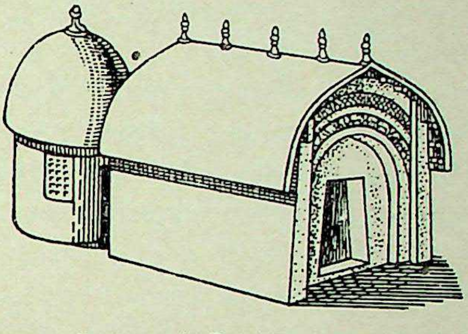

Fig. no. 8—Lomaśa Ṛṣi 'Cave', conjectural restoration, based on Percy Brown.

These *caitya* halls had an elaborately decorated facade and "within their pillared aisles, there is something not only majestic but magical, as if they were the abode of spirits or supernatural beings." Because of their beautiful pieces of sculpture, Nihara Ranjana Ray describes these *caityas* and *vihāras* as the "examples of early Indian sculpture, not of architecture," because "the architect's work is one of building up a form, piece by piece, from the bottom, following a traditional or pre-conceived design. The sculptor's task is one of bringing out of a form from the depth of a piece of stone, following a pre-vision and design."[1]

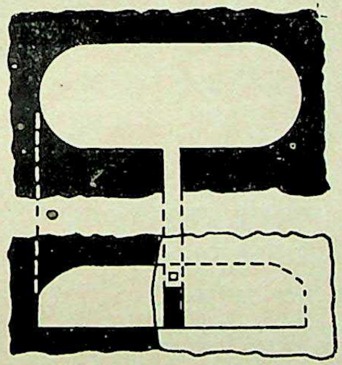

Fig. no. 9—Gopikā 'Cave'—ground plan and Section.

All these *caityas* of the Hīnayāna phase are in the Western Ghats, in the northern part of the coastal range, running from Bombay southward to Cape Comorin and thus, seem to "represent a definite regional development."[2]

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1. Ibid., p. 75.
2. "Rock-cut architecture was specially suited to India because of the convenient physical texture of the rocks, particularly those of western India where the majority of such monuments may be found. Further, the idea, inherent in the Indian mind, of the unchangeable and immutable nature of the god and his abode is better expressed in a rock-hewn than in structural form, which, even if constructed of the best

The following characteristics serve as guides to decide the chronology of the *caitya* halls :

1. *The comparative approximation to wooden prototypes.*

Since these *caitya* halls are regarded to have copied the wooden constructions, the *caityas,* having closer influence of the wood-work or having wooden ribs, wooden *harmikā* and wood-work in the facade should be earlier, e.g. the *caitya* hall at Bhājā.

2. *Caitya-window.*

In the earlier examples the *caitya* windows which seem to have originated from the Mauryan Lomaśa Ṛṣi 'cave', are wider and horse-shoe shaped. As the days passed by, the tendency to make it circular is apparent. Thus, the Viśvakarmā at Ellora has almost a circular *caitya* window (see Plate IV B).

3. *Pillars.*

The slope of pillars also is an indication, which comes under the influence of the wood-work. "The inward inclination was derived from wooden posts so slanted in order to counteract the outward thrust of a heavy timber roof, thus the greater the angle of the rake the nearest the relation to its wooden prototypes."[1]

4. *Stūpa.*

In the earlier examples, the *stūpa* is hemispherical in shape and in the later ones, the tendency to excavate elongated *stūpas,* by introducing a cylindrical base and increasing the *chatra* portion, is easily discernible.

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and the most permanent of materials, cannot be expected to be as durable." S.K. Saraswati in *The Age of Imperial Unity,* p. 494.

[1] Brown : *op. cit.,* p. 21.

5. *Object of worship.*

Those *caitya* halls, wherein the Buddha has been represented symbolically are definitely earlier than those containing his icon. The former belong to the Hīnayāna phase and the latter to the Mahāyāna. In the Buddhist literature the Buddha is recorded to have prohibited his anthropomorphic representation and to have referred to the places, which should be visited with religious emotion. These places were the sites of some significant events of his life, which have been represented by specific symbols, e.g. the Master's birth at Kapilavastu has been symbolically represented by an elephant, lotus, bull or horse. His enlightenment (*sambodhi*) at Bodh Gaya is depicted by the Bodhi tree; his first sermon (*dharma-cakra-pravartana*) at Sāranātha, by a wheel, often with deer, and his extinction (*mahāparinirvāṇa*) at Kuśīnagara by a *stūpa* (funeral mound) having *śāla* trees on either sides. Besides these symbols, some of his personal attributes e.g. an empty throne, a foot-stool or the foot-prints, an umbrella etc. also have been used to attest the "spiritual presence of the Master". Later on, however, with the popularity, of image-worship in other religions, the Buddha's anthropomorphic depiction came in vogue.

On the basis of the above-mentioned stylistic and characteristic features, the *caitya* halls of the Hīnayāna phase have been arranged in the chronological order, as follows :—Bhāja, Koṇḍāne, Pītalkhorā, Ajantā no. X, Bedsā, Ajantā no. IX, Nāsik and Kārle. Including the two *caityas* at Junnar the total number of these halls of the Hīnayāna phase is 10.

The *caitya* hall at Bhājā (see figure no. 4), the earliest of the Hīnayāna phase, has a colonnade, consisting of twenty-seven octagonal pillars, which are 11′ high. The hall is 55′ in length, 26′ in breadth and 29′ in height.[1] The votive *stūpa* inside has a cylindrical base to support the domical portion. It had a wooden *barmikā* and the wooden umbrella to testify to its wooden character. Due to the time factor and climatic condition the woodwork, used in the facade, is now no more and in its present condition, its entrance is a "great open archway, bringing the entire interior of the hall into view".

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[1] Since the halls are barrel-vaulted, the height has been measured from the highest point (i. e., the centre) of the roof.

The *caitya* hall at Koṇḍāne[1] is 66′ in length, 26½′ in breadth and is over 28′ in height. On the basis of its facade which closely resembles that of Bhājā and the emphasis of the wooden character, it is taken to be not very far from the latter, in time. The *caitya* halls at Bhājā and Koṇḍāne have the wooden ribs, which were replaced by the stone ribs in the examples to follow. Being the rock-cut prototypes of wooden construction and using wood in the different parts, these two examples "record in a striking manner the methods and expedients, not only of the rock-carver but also of the wood-worker of that early date."[2]

The Pītalkhorā *caitya* hall is 50′ in length, 34½′ in breadth and 31′ in height. As the time passed on, there was comparatively lesser emphasis on wooden forms and technique and the extant remains are there to support this possibility, e. g. here there are stone-ribs to replace those, made of wood.

Ajantā no. X is 100′ long, 40′ wide and 33′ high. In this *caitya* hall the ribs, which have been cut out of the rock "radiate from the end pillars singularly like groins from a Gothic boss."[3] As we know, the earlier *stūpas* are hemispherical and the later ones, comparatively elongated. In Ajantā no. X this tendency is apparent in the *stūpa*, the base whereof consists of two tiers.

In the Bedsā hall, the portico is divided into two horizontal sections. The upper portion is an enormous arched horse-shoe-shaped

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1. Brown : *op. cit.*, plate XII, fig. 2.
2. Ibid., p. 22.
3. Ibid., p. 23.

window and the lower one contains a narrow rectangular doorway. The importance of this design lies in the fact that it became a characteristic feature of the *caitya* halls, that followed.

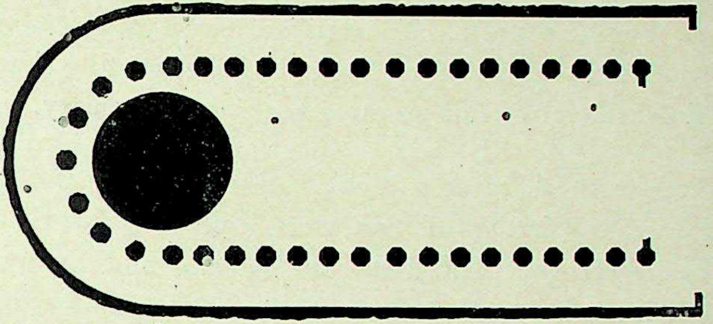

Fig. no. 10—*Caitya* Hall at Ajantā (no. X)—Ground plan.

The easily discernible and unusual feature of Ajantā no. IX is that it is rectangular in shape and does not have an apsidal end, that is so characteristic of the *caitya* halls. It does not have the "wooden additions" to its frontage, and the whole has been carved out of the rock. "The Ajantā facade is a singularly well-balanced design recalling in some respects the Gothic rood-screen, with a doorway in the centre and a window on either side, each opening being protected above by an elegant cornice thrown out on brackets like a shallow portico."[1]

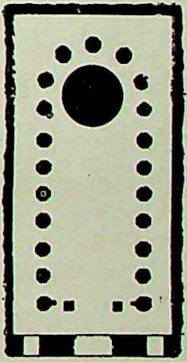

Fig. no. 11—*Caitya* Hall at Ajantā (no. IX), Ground plan.

The *caitya* hall at Nāsik is known as the Pāṇḍuleṇa. Its tall and slender pillars are decorated. Herein we find the beginning of the decorated pillars, which were upto this time treated merely as posts. The introduction of a rudimentary capital in the form of a square abacus is also a noticeable feature.

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1. Ibid., p. 23.

The interior of the *caitya* hall at Karle has thirty-seven pillars, which are very close and the space between two of these is but little more than the width of the pillar itself. These pillars have a vase base on a plinth, an octagonal shaft and a campaniform capital with spreading abacus. All the pillars are finished off by a fine group of sculptured statuary.

The architectural features of the votive *stūpa* in the interior are a cylindrical base, consisting of two tiers, two ambulatories—one upper and the other lower, the plain dome, the *harmikā*, and the wooden *chatra*. This example is the best and the largest, measuring 124 feet in length, 64½ feet in width and 45 feet in height. On the basis of palaeographic and stylistic evidences, this hall, which marks the culmination of the Hīnayāna phase, has been placed in the 2nd century A.D.

As will be clear from the table, given at the end, Ajantā nos. XIX and XXVI are the *caitya* halls belonging to the Mahāyāna phase. The former, which is earlier, has the same architectural features, i.e. the nave, the side aisles, and the apsidal end containing the monolithic *stūpa*, which stands on a square platform, having central projection on each side. Since this *caitya* belongs to the Mahāyāna phase, the *stūpa* contains the anthropomorphic representation of the Buddha, who is standing "in high relief within an arched niche in front".

As regards the architectural features, Ajantā no. XXVI is similar to the previous example but in sculptural details, the former is richer than the latter, although the ornamentation is "rather coarser and lacking the proportion and rythmic balance of the earlier cave." On the front side of the votive *stūpa*, the seated Buddha is depicted in the *pralambapādāsana*.[1]

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[1] *Āsana* means the bodily postures. The different attitudes have been described with their details. Thus the *vajraparyaṁkāsana* stands for the seated posture, with crossed legs, and upturned soles. The *padmaparyaṁka* is a comparatively relaxed pose with the legs simply gathered and the soles not turned upwards. When one leg hangs down and the attitude is much more relaxed, that *āsana* is known as *ardha-paryaṁka*, *lalitāsana* or *mahārājalīlā* and the reclining pose has been described as the *sukhāsana*. In

Chronologically, the Viśvakarmā, 'the Lord of Arts' (Ellora, cave no. X) is the latest rock-cut *caitya* hall. Its interior measures 85′×44′ with a height of 34′. Thus, in size, the Viśvakarmā is larger than Ajantā nos. XIX and XXVI, but its sculpture is not as rich as in the examples at Ajantā. Architecturally it is similar to the other *caityas,* although there are noteworthy differences in the treatment of the votive *stūpa* inside the hall and the facade. "The apsidal end of the hall is entirely blocked up"[1] by the former which retains the shape of the reliquary, but "becomes little more than a substantial foundation for the support of a large projecting shrine or niche, containing a seated figure of the Buddha,"[2] who is in the *pralambapādāsana,* with attendants on either side.

Its unusual facade has been executed with easily discernible changes. Instead of the horse-shoe-shaped *caitya*-windows of the earlier examples, the facade of the Viśvakarmā is divided into two sections by a broad entablature, carried horizontally across the centre (see Plate VI A). The lower half is a pillared portico and the upper half has an almost circular opening, flanked by flying figures on either side, (see Plate VI B). This transformation has been interpreted as a "foretaste of what is destined to come soon. With the introduction and increasing popularity of the image, the *Chaitya*[3] could not expect to command as much veneration as it used to enjoy in earlier times. The addition of the image of the Buddha on the *Chaitya* altars at Ajaṇṭā[4] and Ellora is a clear indication that the *chaitya,* by itself, was no longer held to be sacred enough to claim the worship of the Buddhist votives, who have undergone significant changes in their outlook. . . . The *chaitya* hall has thus outgrown its utility and it

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the seated posture, known as *pralambapādāsana,* both the legs hang down. For illustration see *The Classical Age,* plate I, fig. 2.

[1] Ibid, p. 469.

[2] Brown : *op. cit.,* p. 60.

[3] SIC.

[4] SIC.

is not surprising that this order of shrines very soon disappears from Indian architecture altogether."[1]

VIHĀRA

Vihāras, also known as *saṅghārāma* or monasteries, provided rooms to the monks. On the basis of their extant remains it seems that they were associated with Buddhism in particular although there were some, associated with Jainism also.[2] These *vihāras* are structural as well as rock-cut.

The earliest examples of the *vihāras* come from Bhājā, where there is the earliest *caitya* hall also. One of these is attached to the *caitya* hall. Just as Ajanta no. IX (a *caitya* hall) is unique, being rectangular and without an apsidal end, the *vihāra* at Bedsā is designed in such a way that its apsidal shape shows clear influence of the *caitya* architecture (see figure no. 12). At Ajantā, there are 22 *vihāras* out of which three (8, 12 & 13) belong to the Hīnayāna phase and may be placed about the same time as those at Koṇḍāne, Pīthalkhorā and Nāsik. In these *vihāras*, there is a verandah and a large pillared hall, having cells on its three sides. These monasteries have an imposing appearance because of "the graceful design of the pillars and the harmonious relation between the different component elements of the facade."[3]

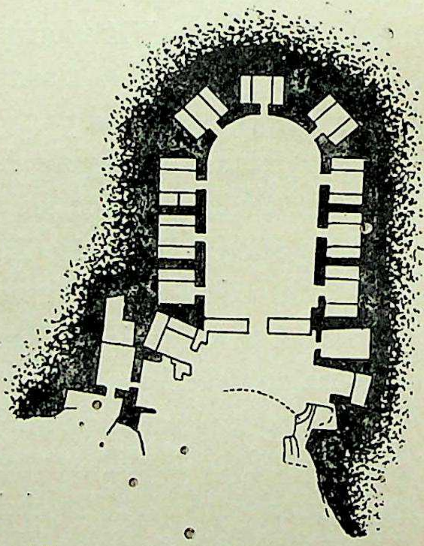

Fig. no. 12—*Vihāra* at Bedsā, ground plan.

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[1] *The Classical Age*, p. 469.

[2] The Maurya 'caves' were meant for the Ājīvikas, a sect of Jainism. At Udayagiri and Khaṇḍagiri also there are Jaina 'caves'.

[3] *The Age of Imperial Unity*, p. 505.

The *vihāras* at Karle are many-storeyed and "indicate a beginning that was to have significant developments in the next phase of the rock-cut *vihāra*, at once grand and magnificent." In these *vihāras*, which like the *caitya* halls, belong to the Hīnayāna phase, there used to be *stūpas*, to serve as the object of worship. In the later examples the *stūpa* has been replaced by the image of the Buddha, enshrined in one of the cells at the far end.

Out of the 19 *vihāras* of the Mahāyāna phase at Ajantā, no. XI is the oldest and the only example of a double storeyed *vihāra* is no. VI. From the point of view of painting, Ajantā nos. XVI, XVII, I & II (in chronological order) are the most notable examples (See Plates XXXIII, A & B and XXXIV A).

The most notable feature of the nine 'caves' at Bāgh is that although belonging to the Mahāyāna phase and architecturally similar to the other more or less contemporary *vihāras*, herein we find the *stūpa* and not the icon of the Buddha, as should be expected. These *vihāras* have been placed between 500 A.D. and 600 A.D.

Out of the twelve 'caves' near Aurangabad, eleven are *vihāras* and one is a *caitya* hall. The *vihāras* have been placed in the seventh century A.D. These monasteries are similar to those at Ajantā, the exception being 'cave' no. VII, wherein the shrine, "instead of being relegated to a cell recessed at the back end of the wall as is the usual practice, is placed just at the centre of it with a passage for circumambulation around, with cells radiating from it."[1] These *vihāras* have some beautiful examples of sculpture also.

At Ellora, 'cave' no. XI, known as Do Thal[2] and 'cave' no. XII, known as Tīn Thal (see fig. no. 13) are monasteries, having three storeys. The

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1. *The Classical Age*, p. 479.
2. The name Do Thal (two storeyed), however, is misleading since this monastery also has three storeys. This name was given perhaps because "its ground floor long remained hidden under an accumulation of debris".

"Tīn Thal" is the most imposing example, not only of the monasteries but also of all the 'caves' having more than one storey, and is unsurpassed in the rock-cut architecture of India.

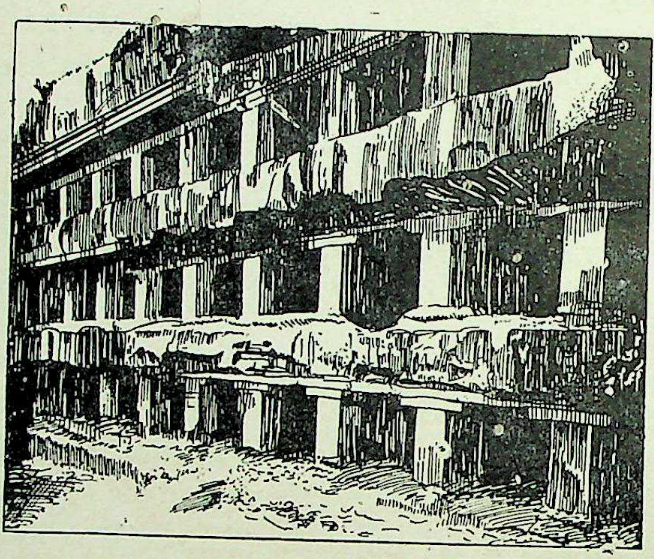

Fig. no. 13—Tīn Thal (a *Vihāra*) at Ellora.

As will be clear from the above-mentioned account, most of the *caitya* halls and the *vihāras* were excavated at one and the same site for the convenience of the Bhikkhus. The *vihāras* provided rooms to the monks, who could conveniently go to the *caitya* halls, meant for the congregational worship.

NĀGĀRJUNAKOṆḌA

As remarked earlier, Nāgārjunakoṇḍa[1] has an important place in the history of Indian architecture—Buddhist as well as Hindū. The credit for this should go to the catholicity of the Ikṣvāku rulers. Surrounded by the offshoots of the Nallamalai range on its three sides and by the river Kṛṣṇā, on the fourth, Nāgārjunakoṇḍa is a secluded valley. We have seen in the Introduction that the remains of the earliest Brahmanical temples come from here and the extensive excavations of this area have brought to light over 30 Buddhist establishments—*vihāras*, *caityas* and *stūpas*.

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[1] "In ancient times, as the inscriptions of the third-fourth centuries show, the valley was known by the name Vijayapurī; the hypothetical association of Nāgārjuna, the celebrated Buddhist philosopher of the second century A. D. with the hill or the valley has not been established on the basis of either archaeological finds or inscrutable literary tradition." Sarkar & Misra : *Nāgārjunakoṇḍa*, p. 3.

It is interesting to note that this archaeologically rich valley was discovered just in 1926 by A. R. Saraswati. It was from 1927 to 1931 that Longhurst and in 1938 that T. N. Ramachandran excavated this site. After the decision of converting the valley into a water-reservoir, however, the area was extensively excavated from 1954 to 1960, under R. Subrahmanyam and much light was thrown on the architectural heritage of Nāgārjunakoṇḍa. " While the need for water for irrigation in the region offered no scope to avert the archaeological tragedy...[1] the event marked the realization of Pandit Jawaharlal Nehru's noble idea of combining, at the same place, Science and Technology, here represented by the giant Nāgārjunasāgar Dam, with the heritage of India as embodied in the Museum ".[2]

HISTORICAL BACKGROUND.

The prominence of Nāgārjunakoṇḍa is coeval with the Ikṣvākus, described as " Śrīpārvatīyas ", i.e. " rulers of Śrīparvata "[3] and " Āndhrabhṛtyas " i.e., " servants of the Āndhras ".[4] Vāśiṣṭhīputra ' Śri Caṁtamūla ' the founder of this dynasty, " snatched a portion of the kingdom of the tottering Sātavāhanas " and established his capital at Vijayapurī, in the first half of the third century A. D. He is known to have performed the

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[1] Ibid., p. 5.

[2] Ibid., p. 3.

[3] Śrīparvata was, most probably the ancient name of Nallmalai Range, because in the Ikṣvāku inscriptions, Vijayapurī is invariably mentioned along with Śrīparvata. That Vijayapurī was the ancient name of Nāgārjunakoṇḍa, is known from the inscriptions, belonging to the third and fourth centuries A. D. Ibid., p. 3.

[4] Vide K. A. N. Sastri : *A History of South India*, p. 100.

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Vājapeya and *Aśvamedha* sacrifices, but his son, Vīrapuruṣadatta (C. 275 A. D.) "formed a glorious epoch in the history of Buddhism". He was succeeded by his son, Vāśiṣṭhīputra Ehuvala Caṁtamūla, whose reign marked the "golden age of Nāgārjunakoṇḍa, when structural activities and artistic pursuits reached their height". He married the daughter of a Śaka Mahākṣatrapa, indicating thereby that the Śaka influence had its deep impact on the Ikṣvākus. He was succeeded by Rudrapuruṣadatta.

It is noteworthy in this connection that all the ladies of this dynasty believed in Buddhism and they donated several Buddhist monuments at Nāgārjunakoṇḍa. Caṁtaśrī, the sister of Vāśiṣṭhīputra Śrī Caṁtamūla, deserves special mention in this connection, because she is believed to be responsible for the construction of the *Mahā caitya* and the structures by its side, which are the earliest datable establishments at Nāgārjunakoṇḍa.

During the Ikṣvāku rule, there seems to have been some disturbance, because "the occurrence of heaps of elephant-bones, scattered here and there outside the citadel and the inscribed memorial pillars depicting battle-scenes are indications of the fact that the peril of war did rock the Ikṣvāku capital".

It seems likely that the Pallavas reduced the Ikṣvākus into a subordinate position "to live an unknown existence". The downfall of the Ikṣvākus led to the decline of the artistic tradition of Nāgārjunakoṇḍa. Although after the gap of a few centuries, during the time of the Cālukyas, some shrines were erected at Nāgārjunakoṇḍa, it was never given that prominence, which, as the Ikṣvāku capital, it had received before, because "the focus had by then shifted to Yelleśvaram".

The Kākatīyas of Warangal, who succeeded the Cālukyas in the Kṛṣṇā valley, perhaps extended their sway over Nāgārjunakoṇḍa and after them, the valley was included under the Delhi Sultanate.

STŪPA.

Most of the *stūpas* at Nāgārjunakoṇḍa were built on a wheel-shaped plan, which seems to be motivated mainly by consideration of structural stability and economy of material. It is just possible that this wheel-shape (see Plate VII B) had its origin in the Buddhist conception of the wheel of law (*dharma-cakra*), set to motion by the Buddha at Sāranātha. In some examples, however, there is a *svastika* in the centre.

Like the Brahmanical temples, the *stūpas* also did not follow a set pattern. Some have *āyaka* platforms, which is absent in others. "There is not a single six, eight or ten-spoked *stūpa* without *āyaka* platforms, though the platforms might not always have carried *āyaka*-pillars. Only those without spokes and a few four-spoked ones did not have any platform. *Stūpas* carved on the drum-slabs often display railings around them".[1] There seems to be some difference in the independent *stūpas* and those, enshrined in the *caitya gṛhas*. The former consist of a hemispherical dome and a low drum and the latter have a high cylindrical drum.

CAITYA GṚHA.

There are many *caitya gṛhas* at Nāgārjunakoṇḍa. Some monasteries, however, have double *caitya gṛhas*, one meant to enshrine the *stūpa* and the other, to enshrine the icon, for example, a monastery in site no. 4 near Cūla Dhammagiri. The *caitya gṛha* at site no. 108 is of comparatively greater dimensions. Site no. 85 had two *caitya gṛhas*, and it is interesting to note that one of these was oblong and the other apsidal and that both contained icons of the Master.

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[1] "The railings and gateways were of carved wood and stone on brick foundation. It was only on very rare occasions that they were executed in stone". Longhurst, teste Sarkar, *Studies in Early Buddhist Architecture of India*, p. 88. On p. 86, Sarkar has given an informative table, showing the relation of diameter of *stūpas* with the number of spokes.

A well-preserved example of a *caitya gṛha* was discovered at site no. 51. It contained a *stūpa* (see Plate VIII B). The colonnade, "so conspicuous" in the *caitya* halls, is absent in the *caitya* halls at Nāgārjunakoṇḍa. "Whether this design was due to some misconception that columns had no utility from the point of view of stability of structures or was modelled after some other building tradition like the one of the Barābara 'caves' is not clear. Nevertheless the structural examples with a few exceptions entirely dispensed with the columns, because they were found unnecessary from the point of view of stability and in addition to that, the narrow width did not also permit so many pillars to crowd inside the hall"[1].

Besides these religious remains, examples of secular architecture also are present at Nāgārjunakoṇḍa. The citadel of the Ikṣvākus and the structures inside the citadel, traces of a mote just outside the rampart, a square stepped tank (Plate VIII A) with underground drain or soak-pits and the residential houses outside the citadel may be referred to. It deserves mention in this connection "that settlements of the residential house followed a linear pattern in their arrangement and that they were constructed along broad roads intercepted by cross-roads and by-lanes".[2]

VIHĀRA.

At Nāgārjunakoṇḍa, there are several *vihāras* of different sizes, with cells of different measurements[3], numbering between two and thirty or even more. An inscription in the Cūla Dhammagiri *vihāra* informs us that it was a Buddhist centre and attracted monks and nuns from distant places and they brought "in their trail new ideas, new constructional innovations, new approaches to the translation of ideas into architectural

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1. Sarkar : *op. cit.*, pp. 41-2.
2. Sarkar and Misra : *op. cit.*, p. 21.
3. "The size of the individual cells varied from 7 to 9 ft. (2.1 to 2.7 m). The developed units, e.g. sites 3 and 4, had refectories, store-rooms, etc. attached to the monasteries". Sarkar : *op. cit.* p. 94.

activities ".[1] The strength of the *Bhikkhus*, including the "temporary inhabitants" is calculated to be nearly four hundred and fifty. The *vihāras* at the Nāgārjunakoṇḍa "had large pillared halls (*maṇḍapas*) but rather small *chaitya*[2] halls, with apse and cult *stūpas*, yet without acraded naves. One monastery there served also as a hospital consisting of four *stūpas* as radiators of beneficent magic influences surrounding the rooms of the physicians and the laying in rooms of the patients ".[3] But in some *vihāras* e.g. sites 2, 20, 27, 30, 37, 38 and 105 the *maṇḍapas* are absent for reasons unknown.

In the earlier *vihāras*, a votive *stūpa* is absent but in the later ones, such *stūpas* were included. A probable suggestion has been made that Nāgārjunakoṇḍa provides an example of a nunnery although it can not definitely be proved. Some inscriptions, however, are interpreted as suggesting the presence of nuns in this valley.[4]

Table showing the notable South Indian *Stūpas*.[5]

1.	Jaggayyapetta	(Kistnā District)	diameter	31½ feet
2.	Petta Maddur	(Guṇṭūr District)	,,	44 feet
3.	Pedda Ganjam	(no. 1)	,,	74 feet
	Pedda Ganjam	(no. 2)	,,	38 feet
	Pedda Ganjam	(no. 3)	,,	32 feet
4.	Bhaṭṭiprolu	(Kistnā District)	,,	132 feet
5.	Gulivada	(Kistnā District)	,,	130 feet
6.	Ghaṇṭaśāla	(Kistnā District)	,,	c. 122 feet
7.	Garikapada	(Kistnā District)	,,	81 feet
8.	Amarāvatī	(Guṇṭūr District)	,,	162 feet
9.	Nāgārjunakoṇḍa	(Guṇṭūr District)	height	60 feet

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[1] Ibid., p. 76.

[2] SIC.

[3] Goetz : *India*, pp. 65-6.

[4] Sarkar : *op. cit.*, p. 94.

[5] Taken from Brown : *op. cit.*, p. 39.

Table showing the Rock-cut architectural movement at Ajantā in chronological order.

Ajantā Caves

Hīnayāna phase (2nd Cent B. C. to 2nd Cent A. D.)		Mahāyāna phase (450 A. D. to A. D. 642)	
Vihāra	*Caitya*	*Vihāra*	*Caitya*
8	9	11, 7, 6. (450-500 A. D.)	19 (cir. 550 A. D.)
12	10	15, 16, 17, 18, 20 (cir. 550 A. D.)	26 (550-600 A. D.)
13		21, 22, 23, 24 and 25 (cir. 550-600 A. D.)	
		1, 2, 3, 4, 5 (cir. 600-25).	

Table showing the *Caitya* halls at Nāgārjunakoṇḍa.[1]

Site No.	Length of the *Caitya* hall	Width of the *Caitya* hall	Date
1	42 feet	12 feet	3rd Cent. A. D.
2	24 feet	10 feet	,, ,,
3	26 feet	11 feet	,, ,,
4	14 feet	7 feet	,, ,,
5	36 feet	12 feet	,, ,,
9	30 feet	10 feet	,, ,,
23	26 feet	8 feet	,, ,,
26	30 feet	11 feet	,, ,,
32	14 feet	8 feet	,, ,,
43	32 feet	11 feet	,, ,,
51	18 feet	7 feet	,, ,,
106	17 feet	7 feet	,, ,,
108	27 feet	11 feet	,, ,,

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[1] Based on Sarkar : *op. cit.*, pp. 36-7.

3

Cālukya Architecture

Of the several branches of the Cālukyas, known to the Indian history, the earliest are the Cālukyas of Bādāmī, the other later branches being the Eastern Cālukyas, who established themselves at Piṣṭapura in the earlier half of the seventh century A.D., the Cālukyas of Vemulvaḍa, known to be the Rāṣṭrakūṭas' feudatories and the later Western Cālukyas of Kalyāṇī, to whom goes the credit of uprooting the Rāṣṭrakūṭas in the later half of the tenth century A.D. The Cālukyas of Bādāmī, also known as the early Western Cālukyas, have been variously referred to as Calkya, Calikya, Calukya, Cālukya and Culukikin in their inscriptions. It has been suggested that probably the name owes its origin to an ancestor with Calka, Calika or Caluka as his personal name. The origin of the Cālukyas is somewhat obscure and so is their accession to the throne. The traditional stories, connected with their origin, associate them with the Īkṣvākus of Ayodhyā, but this ' legendary history ' does not help us much. That they were Kṣatriyas is supported from the statement of Hiuen T-Sang, who refers to Pulakeśin, the second, an important ruler of this dynasty, as a ' Kṣatriya by birth. '

Cālukyas of Bādāmī, Pallavas of Kāñcī and the Pāṇḍyas of Madurā were the three powers, that were constantly at war with a view to extending their respective dominions at the cost of the others. Due to their inherited animosity, resulting in continuous struggles, the period of nearly three centuries (from the middle of the 6th century onwards) in the history of the South was " virtually the story of conflict. " The sixth century witnessed the rise in prominence of all the three powers, but the Cālukyas, who ruled over extensive regions of the Deccan, " quit the stage about a century earlier " as in the middle of the eighth century, the sovereignty passed to the Rāṣṭrakūṭas of Mānyakheṭa (Malkhed).

From some of the earlier records of the Cālukyas, Jayasimha and Raṇarāga are the earliest known authentic names of this family. The former has been given the title of Vallabha or Vallabhendra, which may be taken as a contraction of the title, Śrī-pṛthivī-vallabha[1]. Pṛthivī-vallabha appears to be a special title of all the Cālukya kings[2]. Very little is known about these rulers. It seems likely that they were preceded by several rulers, who are not known with certainty.

Pulakeśin, ' the great lion ' or ' tiger-haired ' (543/4-566 A.D.), was the virtual founder of this dynasty. The most notable events of his time are that he moved his capital from Aihole to Bādāmī (Vātāpī) and performed an *aśvamedha yajña*[3] (horse-sacrifice). Satyāśraya, Raṇavikrama, Śrī Pṛthivī-vallabha, Śrīvallabha or Vallabha are the different titles, enjoyed by him. He has been referred to as Calikya Vallabheśvara in the Bādāmī inscription of 543 A.D., which describes him as having performed the ' *Hiraṇyagarbha mahādāna* ' and many sacrifices. That he was a performer of many sacrifices is corroborated from the records of the time of Maṅgaleśa[4]. His kingdom comprised the present Bījāpur District.

[1] लक्ष्मीर्भावितचापलापि च कृता शौर्येण येनात्मसा-
द्राजासीज्जयसिंहवल्लभ इति ख्यातश्चलुक्यान्वय : ॥
तदात्मजोऽभूद्रणरागनामा दिव्यानुभावो जगदेक नाथ : ।
अमानुषत्वं किल यस्य, लोकः सुप्रस्य जानाति वपुः प्रकर्षात् ॥
Aihole Inscription of Pulakeśin II, verses 5-6.

[2] पृथिवीवल्लभशब्दो येषामन्वर्थतां चिरं यात : ।
Ibid., verse 4.

[3] तस्याभूत्तनुजः पोलकेशी यः श्रितेन्दुकान्तिरपि ।
श्रीवल्लभोऽप्यासीद्वातापिपुरीवधूवरताम् ॥
भूयश्च येन हयमेधयाजिना प्रापितावभृथमज्जनं बभौ ॥
Ibid., verses 7-8.

[4] " Although the performance of the *Aśvamedha* points to Pulakeśin's success against his neighbours, including the power to which the family originally owed its allegiance, he is not credited with any specific conquest. " Sircar in *The Classical Age,* pp. 231-2.

The son and successor of Pulakeśin I was Kīrtivarman I (566/7-597/8 A.D.), referred to as Kīrtirāja, who enjoyed the titles of Mahārāja, Satyāśraya, Puru-raṇa-parākrama, Vallabha or Pṛthivī-vallabha. He is known to have beautified Bādāmī. The Aihole Inscription of Pulakeśin II describes him as the ' night of destruction ' to the Nalas, the Mauryas and the Kadambas,[1] of " a fair-sized kingdom in the region of Bastar and the Jeypore Agency ", Konkan and Banavasi respectively. Thus, he ruled over a fairly large region, which included a portion of Goa (Revatī Dvīpa) also. When he died in 597/8 A.D., his son, Pulakeśin, the second, was not mature to be the ruler and hence, Maṅgaleśa (Pulakeśin's brother) managed the state-affairs as a regent.

Maṅgaleśa (597/8-609/10 A.D.) was known as Maṅgāleśa, Maṅgalarāja, Maṅgalīśa, Maṅgalīśvara also and his titles were Raṇa-vikrānta, Uru-raṇa-vikrānta, Pṛthivī-vallabha and Śrīpṛthivīvallabha. He was a Vaiṣṇava (*parama-bhāgavata*) and from an inscription in the Vaiṣṇava ' cave ' (no. 3) at Bādāmī, we are informed that he got this ' cave ' completed, installed the image of Viṣṇu and endowed the ' cave ' with the village of Lañjīś-vara (modern Nandikeśvara near Bādāmī) on that occasion. Maṅgaleśa, however, wanted to prolong his rule, because he was waiting for the time when his son, and not his nephew Pulakeśin II, would be the king. With a view to removing this hindrance, Pulakeśin waged a war against his uncle, and after killing him, declared himself as the king.

Due to this civil war and the family dispute, there was a crisis in the time of Pulakeśin II. His enemies wanted to take advantage of the unhealthy atmosphere. Pulakeśin II, who was one of the most important rulers of the Cālukyas, successfully defeated them and entered into a matrimonial alliance with the Gaṅga king, Durvinīta, by marrying his daughter. Being defeated by him, the Alūpas of the South Canara and the Gaṅgas of Mysore accepted his suzerainty and the Mauryas of northern Konkan had to submit before him. His contemporary ruler of the North, Harṣa, was also defeated by him. Asking his brother, *Yuvarāja* (crown prince) Viṣṇuvardhana to take care of the state-affairs, he proceeded towards eastern Deccan. Southern Kośala and Kalinga submitted, whereas the Viṣṇukuṇḍins were subdued. The reign of Pulakeśin II marks the beginning of the Cālukya-Pallava conflict, which continued for several generations. Pulakeśin had undertaken two expeditions against the Pallavas. In his first expedition he was the winner[1] and in the second, a loser at the hands of the Pallava ruler, Narasiṁhavarman, who brought the Cālukya capital Bādāmī, under his control. As informed by Ṭabari, the Muslim historian, he had contacts with king Khusru II of Persia and he sent an embassy to him in 625/6 A.D. A painting in the ceiling of 'cave' no. I has been interpreted as depicting Khusru II and his wife Sirīn. The painting also portrays the scene of a Persian embassy at the court of Pulakeśin II.[2]

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[1] नलमौर्यकदम्बकालरात्रिस्तनयस्तस्य वभूव कीर्तिवर्मा ।
Ibid., verse 9.

Vikramāditya I (654/5-81), son of Pulakeśin II, was helped by his maternal grandfather, the Gaṅga ruler Durvinīta, to free Bādāmī from the Pallava-possession. He restored the empire of his father and killed the contemporary Pallava-ruler. Vikramāditya I was succeeded by Vinayāditya (681-96 A.D.), Vijayāditya (696-733/4 A.D.) and Vikramāditya II (733/4-744/5 A.D.). Vijayāditya, whose reign was the longest and perhaps also " the most prosperous and peaceful " was also marked by the construction of temples. Vikramāditya II and Kīrtivarman II also took interest in temple-building.

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[1] आक्रान्तात्मबलोन्नतिं बलरजःसच्छन्नकांचीपुर-
प्राकारान्तरितप्रतापमकरोद्यः पल्लवानां पतिम् ॥
Ibid., verse 29.

[2] There is a controversy regarding the identification of the Indian king, referred to by Ṭabari. For details vide Sastri, *Foreign Notices,* p. 9; Ghosh, B : *Journal of the Bihar Research Society,* vol XXX, Iff; Majumdar, R.C. : *Journal of Indian History,* Madras, Vol IV, Pt. II and *The Classical Age,* pp. 240 and 627-8.

The reign of Vikramāditya II was marked by three Cālukya-Pallava conflicts. The last ruler of the Cālukyas of Bādāmī was Kīrtivarman II (744/5-55 A.D.). His powers were undermined by Dantidurga (Rāṣṭrakūṭa), who brought the outlying Cālukya provinces under his control, delivered the final assault on Kīrtivarman sometime in 752 or 753 A.D. and proclaimed himself the sovereign in the Deccan. Kīrtivarman II continued to rule in an obscure way for two or three years more but, as the later inscriptions say, " In his reign the *rājyaśrī* of the Chālukyas[1] disappeared from the face of the earth."[2]

It will be clear from the above-mentioned brief historical survey of the Cālukyas of Bādāmī that most of the time their rulers were busy with war against someone or the other. Their hostility to the Pallavas and the constant warfare between the two is well-known. It is worthy of note that their military activities did not exhaust their interest and energy, and they paid due attention to the peaceful activities like art and architecture also. The extant remains at Aihole, Bādāmī and Paṭṭaḍakal stand as witness to the Cālukya ascendancy.

India owes to the Cālukyas some remarkable examples of rock-cut ' caves ' and structural temples. The former come from Bādāmī and the latter from Aihole, Bādāmī and Paṭṭaḍakal—the three Cālukya capitals, situated in the neighbourhood of one another in the Bījāpur district. All the three centres, mentioned above, have made notable contribution to the Indian architecture. Thus, to Aihole goes the credit of producing some of the earliest monuments, the ' caves ' at Bādāmī provide an important landmark in the history of Brahmanical rock-cut architecture, whereas at Paṭṭaḍakal there are the extant remains of Northern and Southern types of temples.

The rock-cut ' caves ' were dug at Bādāmī, the impregnable Cālukya capital founded by Pulakeśin I and Kīrtivarman I. These ' caves ' represent a particular phase in the history of the Brahmanical 'caves',[1] which are to be seen also at Udaigiri, near Bhilsa in the District of Bhopal. These Gupta 'caves' are partly rock-cut and partly structural. On the basis of two inscriptions of the Gupta ruler, Candragupta II, Vikramāditya, contained in two of these 'caves' they have been placed in the early years of the fifth century A.D. It seems reasonable to assign these Cālukya *maṇḍapas* to the 6th century A.D. For this date of these 'caves', the inscription contained in cave no. 3 and exactly dated in 578 A.D. is of much help. The inscription informs us that these 'caves' were excavated during the time of Maṅgaliśa.[2]

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[1] SIC.

[2] Sastri : *A History of South India*, p. 156.

In all there are four 'caves' at Bādāmī, two are dedicated to Śiva, one is dedicated to Viṣṇu and the fourth is a Jaina 'cave'. Out of these the one, numbered 3, is the largest. All the four 'caves' are "connected by a causeway, inclined up the face of the cliff and each appears originally to have had an open court in front; in addition to the forecourt, that of the largest is enclosed by a structural retaining wall, the approach being by means of a flight of steps and through a doorway composed of

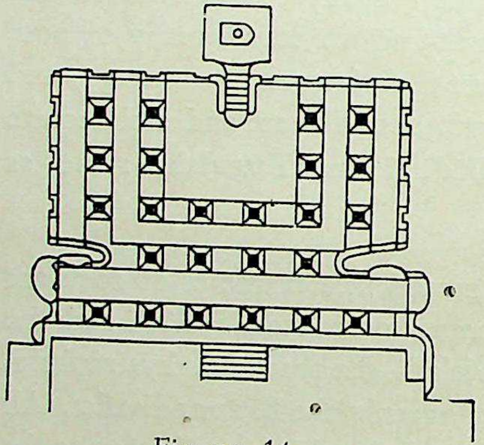

Fig. no. 14.
'Cave' no. 3, Bādāmi, Ground plan.

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[1] "The Brahmaṇs (SIC) did not begin to make excavated shrines, underground or monolithic, much before the sixth century nor continue to do so much after the eighth, and that of over twelve hundred 'cave' temples in India, not many more than a hundred are Brahmaṇical, while nine hundred are Buddhist and the remainder Jain." Coomaraswamy : *History of Indian and Indonesian Art,* p. 97.

[2] "It seems probable that the Brahmaṇical halls at Bādāmī were all excavated within a relatively short space of time, but the one belonging to the Jains was added a century later." Brown : *Indian Architecture*, p. 54.

excellent ashlar masonry, the whole carried out with a simple dignity, recalling a good classical model."[1]

The different component parts of these *maṇḍapas* are an open forecourt, a pillared verandah, a pillared hall and the square sanctum cella at the far end (fig. 14).

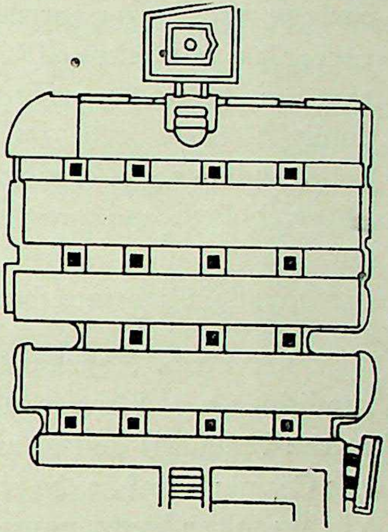

Fig. 15.
'Cave' no. 1, Bādāmi, ground plan.

The facade of the largest and the most richly carved Vaiṣṇava 'cave' (no. 3) has six pillars and two pilasters on either side while its pillared hall contains 14 pillars. The depth of this 'cave' including its square sanctum cella, cut deep into the rock, is 65 feet, the average height being 15 feet. Its front portion is 70 feet wide. The remaining 'caves' are much smaller in dimensions. Thus 'cave' no. 1 has four pillars in the frontal verandah and eight in the assembly hall. The width of the former is 42 feet. The depth of this Śaiva *maṇḍapa* is over fifty feet and the width, fortytwo feet. 'Cave' no. 2 also has eight columns in the pillared hall and 4 pillars in the facade, with a width of 33 feet. The Jaina 'cave' is the smallest in the whole series (figures 15, 16 and 17).

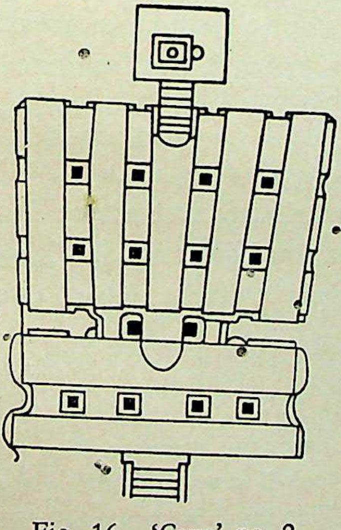

Fig. 16. 'Cave' no. 2, Bādāmi, ground plan.

There is nothing striking in the arrangement and decoration of the exterior. The only sculptured portion of the facade, which consists of a number of pillars, is a long frieze at the stylobate (Plate IX B). In contrast to the exterior, the interior is nicely and richly decorated (Plate IX A) and it goes without saying that for its enrichment "the rock-carver has concentrated his utmost skill, so that the spectator, passing from the bright sunlight outside into its darkened pillared halls, finds himself bewildered by the wealth of symbolism and mystical imagery which surrounds him on all sides, and appears to extend indefinitely into the exterior gloom."[1]

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[1] Brown: *op. cit,* p. 54.

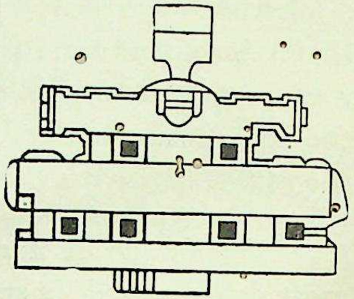

Fig. 17. 'Cave' no. 4, Bādāmī, ground plan.

'Cave' no. 3 shelters some magnificent renditions, e.g. Viṣṇu, seated on the Ananta Nāga[2] and Narasiṁha (both in the verandah) and in 'cave' no. 2 there is the depiction of Viṣṇu as the Cosmic Boar.[3] In the relief, observes Zimmer, "there is great animal vitality in the lively movement of the boar's body, a swing and ease that communicate a sense of the playfulness of the god in the performance of his cosmic deed. And the goddess is perfectly relaxed, in charming and complete resignation of the strong lifting and releasing gesture of the incarnate Lord of the World.... The age in which it was fashioned was one of those rare moments in the history of art in which versatility and restraint were perfectly balanced."[4]

The scene of Viṣṇu-Trivikrama, the Ardhanārīśvara and the ceiling medallions are some other notable sculptures.[5] It was Nihar Ranjan Ray, who while referring to the early schools of sculpture (from 4th to the

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1. Brown : *op. cit*, p. 54.
2. Zimmer : *The Art of Indian Asia*, vol II, plates 126-7.
3. According to the Hindū mythology, when the earth was submerged in the Cosmic Ocean, Viṣṇu, in the form of a Boar, took it out, after killing the demon (*daitya*), Hiraṇyākṣa, who opposed him. This myth is associated with the Varāha *avatāra* (Boar incarnation) of Viṣṇu.
4. Zimmer : *op. cit.*, vol I, p 290. For illustration see vol II, plate 138.
5. Ibid., plates 125, 136 and 139

7th centuries A.D.) describing rock-cut sculptures of the Bādāmī 'caves,' said, " the bodies of the principal divinities are heavy and monumental in proportion, they are full and solidly built.... the emphasis is on plastic conception and execution of dynamic but latent energy that rises from deeper and more vital souces of life. These principal figures entirely dominate their respective compositions, and the actual limits of their bodies and limbs are not the connoted or suggested limits of their dynamic extension.... The minor figures and the elaborate apparels of the principal divinities are all fully subordinated to the large and spreading composition of the main figures. The weightiness of their monumental bodies and their condensed energy, pent up within the body along with the dynamic extension of the composition, lend to the reliefs of Bādāmī a meaning and significance."[1]

Pillars, which are so prominent in these ' caves ', are rich in quality as well as in quantity. Although most of the pillars are square in section (Plate IX A), the other shapes are also not absent, for example, the many-sided columns in the Vaiṣṇava 'cave' (Plate X A). The pillars have a cushion-shaped capital or prominent brackets, ornamented with lively and magnificent human figures in full bloom (Plate XXXIV B).

Some brackets have only one human figure and in others, there are happy couples.[2] Śiva has been depicted along with Durgā and Kāma with Rati in the brackets.[3]

Structural Temples

Some of the earliest examples of structural temples of the Cālukyas, come from Aihole, where we see " the first emergence of the temple structure, if not its actual birth. " Aihole is virtually a town of temples, since there are over seventy buildings, placed between 450 and 650 A.D. The important ones have been described here.

1. *The Classical Age,* p. 526.
2. Zimmer : *op cit.,* plates 130-31.
3. Ibid., plates 128-9.

The Lad Khan temple[1] at Aihole belongs to circa 450 A.D. The component parts of the temple are an open pillared porch in front, a big hall, having two groups of pillars, providing a double aisle all around and the sanctum cella, built into the back wall of the interior of the hall (figure 18). A large stone effigy of Nandī (the bull associated with Śiva), occupies the central place in the hall.[2] Three sides of this temple, which faces east, are completely enclosed by walls, having stone-grills for the sake of ventilation. The temple does not have a *śikhara* (tower) but in its stead it has a small chapel at the top. Its roof " consists of large flat slabs held together by long narrow stones covering the entire length of the joints and fitting into grooves cut out in the slab " (Plate XII A)[3].

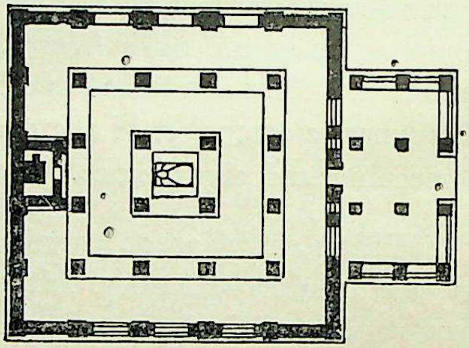

Fig. 18. Lad Khan Temple, Aihole, ground plan.

The lay out of this temple, according to Percy Brown, shows a close similarity with a village-meeting hall (*santhāgāra*), " the only public building in the village, " where the elders of the community held their meetings to decide socio-economic matters. These *santhāgāras* did not have enclosing walls so that the public outside also could see what was going on inside and participate in the deliberations. The designer and the architects of the Lad Khan temple have adopted these features with necessary modifications. Thus, " the pillars of the open exterior are still visible, but are now converted into pilasters, as the spaces between have been filled in with masonry to provide seclusion for worship. Such an alteration shut out light, so that the perforated windows became necessary. The seating arrangements, being no longer required in the main hall of the temple, were omitted, but were retained in the portico. "[1]

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[1] The temple has been so named after a former occupant. Vide Goetz : *op. cit.,* p. 131.

[2] Although the presence of Nandī is suggestive of its Śaiva association, it is interesting to note that its dedicatory block shows that " it was erected as a Vishnu (SIC) temple ··· as far as the body of the structure is concerned, this arrangement is original, no part of it is an afterthought, none of it was subsequently added. " Brown : *op cit.,* p. 52.

[3] " In the shape of these stone ribs, there is, however, a suggestion of the timber origin, while the heavy overhanging eaves of the roof which, in some instances also show ribs underneath, have been derived from thatch, " Brown : *op. cit.,* p. 53. For illustration, see ibid,, plate XLIV.

On the basis of its architectural features, the Durgā temple (6th century A.D.[2]) at Aihole has generally been described as " an example of a modified structural chaitya[3] hall with the basilican plan of nave, aisles and apse, "[4] or as " a Brahmanical version of the Buddhist chaitya[5] hall, adapted to the service of the former creed. "[6] The ambulatory of the *caitya* halls has been replaced by an outer pillared periphery, running round the temple. The *caitya* halls are barrel-vaulted, whereas this example has a flat roof, surmounted by a subsequently added pyramidal *śikhara* (tower). The colonnade divides the interior into the nave and side aisles. " The roof of the nave is raised higher than that of the side aisles, so that it is a literal re-statement of the Buddhist *chaitya*[7] hall. "[8]

1. Brown : *op. cit.*, p. 53.
2. K.A.N. Sastri places the temple in the eighth century. Vide *op.cit.*, p. 451.
3. SIC.
4. Rowland : *op.cit.*, p. 133.
5. SIC.
6. Brown : *op. cit.*, p. 53.
7. SIC.
8. Brown : *op cit.*, p. 53.

" The square-roofed cella with flat roof, with or without porch, and with or without surrounding chamber *may* have been a specifically Hindu type, the apsidal *caitya may* have been a specifically Buddhist type; but it would be very rash to assert that this must have been the case, or that the Hindūs borrowed extensively from the Buddhists, in view of the fact that in all periods for which adequate evidence is available we find that architectural style is a function of time and place, not of sectarian differentiation."

Coomaraswami ; *op. cit.*, p. 97.

The apsidal Durgā temple (Plate XI A), stands on a high stereobate, consisting of several horizontal courses, either fluted or decorated with the *caitya*–arch motifs or reliefs. The length of this structure (including the portico, which is 24 feet deep), is 84 feet, the width is 36 feet and the height, from the ground, is 30 feet. As will be clear from the sketch plan (Fig. 19), the portico, having flight of steps on either side, leads to the vestibule. The entrance doorway is within this pillared vestibule. The two rows of pillars (Plate XI B) have divided the interior into a nave and two aisles. The peristylar verandah, running right round the building, has a roof of sloping slabs. The massive and square pillars of this corridor have heavy brackets. The temple is richly carved (Plate X B).

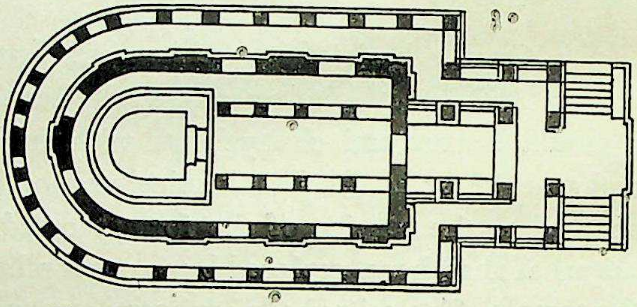

Fig. 19. Durgā Temple, Aihole, ground plan.

The Hucchimalligudi temple is another example at Aihole. The temple, which faces east, is simple in plan and has a comparatively plain exterior. It consists of a square sanctum, a rectangular hall, divided into a nave and two side aisles by two colonnades, each having three pillars, the covered ambulatory (i.e. the ambulatory within the body of the hall), running round the cella and the portico, approached by a light of steps in front. An additional feature in this example is the *antarāla* (the vestibule), connecting the sanctum cella and the hall. The temple stands on a high plinth. The tower (*śikhara*) consists of "successive courses of masonry with rusticated loftiform quoins."[1] On its front face, the *śikhara* has a *caitya*-arch-shaped projection. In the centre of this *caitya*-arch is a circular panel, containing the figure of 'Śiva Naṭarāja', i.e. dancing Śiva (Plate XII B). The roof of the nave, being higher than that of the side aisles, is suggestive of the *caitya* type.

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[1] Rowland : *The Art and Architecture of India,* p. 133,

The Meguti temple at Aihole is a Jain temple belonging to circa 634 A.D. As known from an inscription, the temple was constructed in honour of Jinendra by Pulakeśin II. The temple stands on a high plinth consisting of plain and decorated horizontal courses and has a *śikhara* in the *Drāviḍa* style, whereas the preceding two examples have towers in the northern style (Plate XIII A). As pointed out by Goetz in this example " in the citadel the best Gupta style triumphs. "[1]

The temple known as Malegitti Śivālaya at Bādāmī (plate XV B) consists of three component parts, namely, the square sanctum cella, the square central chamber and the entrance chamber in the front (Fig. 19). The monolithic pillars of the temple are heavy and have " ponderous bracket capitals, broad string courses and overhanging roll cornice". These characteristics suggest the rock-cut tradition. The *śikhara* consists of a series of small shrines and has an octagonal domical finial. As observed by Goetz, the temple reveals " the Gupta style of sculpture at its zenith ", whereas its architecture " reminds one rather of Pallava architecture in the transition period from the Mahendra to the Māmalla style, though without exaggerations of the latter. "[2]

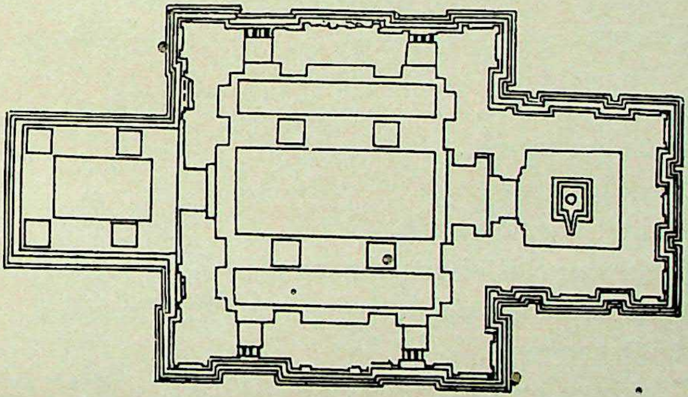

Fig. 20. Malegitti Śivālaya, Bādāmī, ground plan.

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1. *India*, p. 132.
2. *Ibid.*, p. 134.

The Mahākūṭeśvara temple (6th cent. A.D.) at Bādāmī has a Drāviḍian *śikhara,* having tiers of miniature shrines and an octagonal finial. A nameless temple at Bādāmī has a square *śikhara*, the other component parts being a cella contained within the body of the temple, a covered ambulatory and a pillared hall with a sloping roof [1].

At Paṭṭaḍakal also, there are extant remains of many temples. It is noteworthy, in this connection, that although produced within a relatively short space of time and at one and the same place, some of these temples have the Northern (*Nāgara*) *śikhara*, whereas the others are in the Southern (*Drāviḍa*) style (figures 21 and 22). The important examples at Paṭṭaḍakal are as follows :

	Temple	Style
1.	Pāpānātha temple.	*Nāgara*.
2.	Jambūliṅga temple.	,,
3.	Karsedeśvara or Karasiddheśvara temple.	,,
4.	Kāśīnātha or Kaśīviśvanātha temple.	,,
5.	Saṅgameśvara temple.	*Drāviḍian*
6.	Virūpākṣa temple.	,,
7.	Mallikārjuna temple.	,,
8.	Galaganātha temple.	,,
9.	Sunmeśvara temple.	,,
and 10.	A Jain temple.	,,

Of these, the Pāpānātha temple is the most notable representative of the *Nāgara* or the Indo-aryan style and the Virūpākṣa temple, of the *Drāviḍa*. The Pāpānātha temple (circa 680 A.D.) was originally associated with Viṣṇu and Sūrya, and later on became a Śaiva temple. Its component parts are a sanctum cella, a vestibule (*antārāla*), an assembly hall and the portico. The portico has two pillars and two pilasters, the assembly hall is with 16 pillars, whereas in the *antarāla,* there are four pillars. As will be clear from the sketch plan (fig. 23), the different parts are not in proper proportion. Thus, "the vestibule or *antarāla,* is at fault, as the compartment is too large, it takes the shape of a square court, containing four pillars widely set, so that instead of forming a connecting antechamber, it becomes a supplementary assembly hall. It is this disproportion in the plan that has produced a corresponding disproportion in the elevation."[1] The *śikhara* should have been taller and larger in dimensions, in view of the temple measurements.

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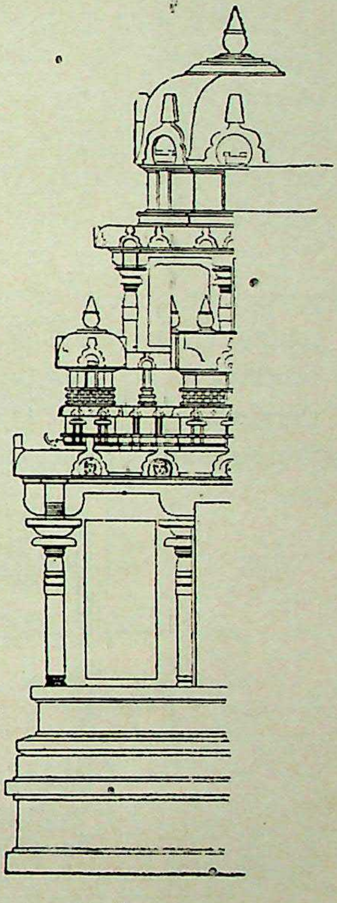
[1] Brown, *op. cit.*, plate LI, fig. 2.



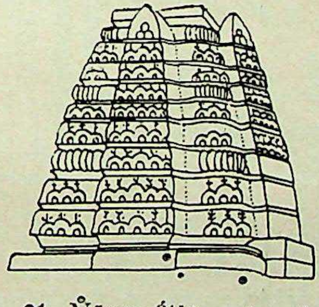


Fig. 21. *Nāgara Śikhara,* based on the Pāpānātha temple, Paṭṭadakal.

Fig. 22. *Drāviḍa Śikhara* based on a Pallava temple.

On the basis of inscriptional evidence, contained in the temple the Virūpākṣa temple, dedicated to Śiva, was constructed during the reign of Vikramāditya II, who ruled from 733/4-744/5 A.D. It seems likely that Vikramāditya II, who defeated the Pallavas, was so highly impressed by their architectural products at Kāñcīpuram that he persuaded the Pallava architects to build the Virūpākṣa temple at Paṭṭadakal. This possibility is supported by the epigraphic evidence, according to which the temple was constructed by the leading architects (*Sūtradhārī*) of the Southern country.[1]

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[1] Ibid., p. 68 and plate LV, fig. 1.

The temple stands on a plinth and consists of a sanctum cella, a covered ambulatory within the body of the temple, a vestibule, a pillared assembly hall, a portico, approached by a flight of steps in front and a separate Nandī-shrine (Fig. 24). The outer wall has stone-grills for the sake of ventilation. The *śikhara* is in the typical *Drāviḍian* style and has many storeys in diminishing order with a finial as its crowning member. "The thatch-like entablature decorated with blind *chaitya*[2] arches is repeated in each of the higher levels of the superstructure of the main temple....the whole is a component of many cell-like organisms infinitely repeated in its structure. This effect is echoed also in the repetition of the shape of the terminal *stūpikā* in smaller replicas at the corners on the successive levels of its terraced spire."[3]

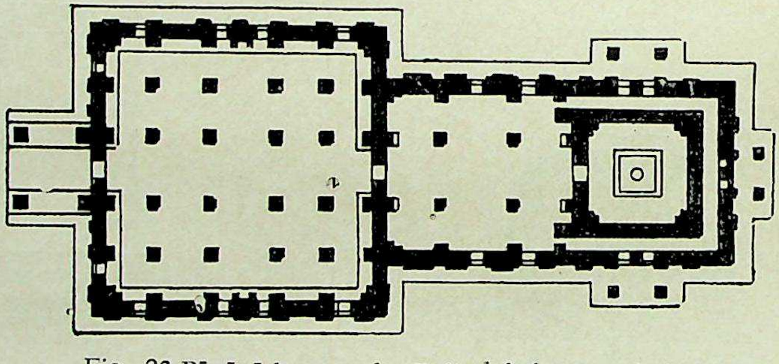

Fig. 23 Pāpānātha temple, Paṭṭaḍakal, ground plan.

Another remarkable feature of the architecture of this temple is "a structure, rising above the parapet at the back of each of its porches and which has been identified as an embryo *gopuram*, that monumental gatehead which dominates all the approaches to the *Dravidian* temple, and one of the most striking production in the architecture of the South."[4]

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1. Rowland : *op. cit.*, p. 168.
2. SIC.
3. Rowland : *op. cit.*, p. 168.
4. Brown : *op. cit.*, p. 70.

The sculptural details, e.g. fine floral scrollwork, nicely designed stone-grills, successful animal figures, mythological scenes, panels and niches, containing full-sized statuary etc. have added to its fame and imposing appearance. Due to the skilful co-ordination of architecture and sculpture in the Virūpākṣa, "no part can be said to show where the building art ends and the plastic art begins. The Virūpākṣa temple is one of those rare buildings of the past in which the spirit still lingers of the men, who conceived it and wrought it with their hands."[1]

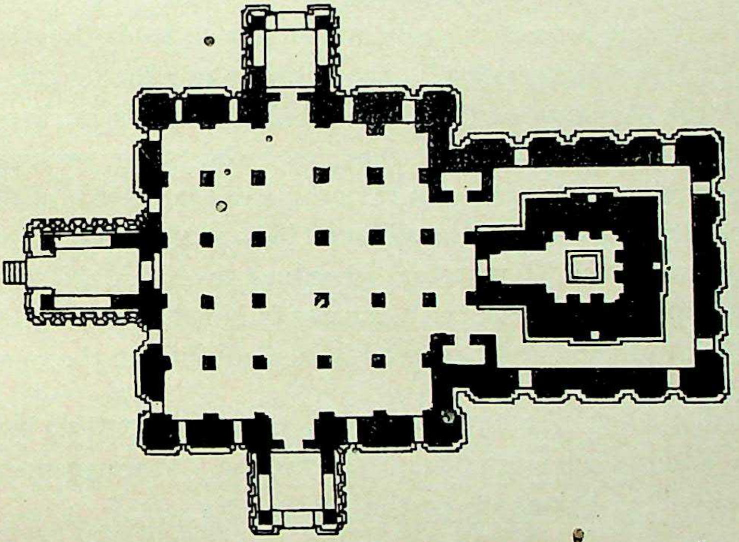

Fig. 24. Virūpākṣa temple, Paṭṭadakal, ground plan.

The Cālukya products, referred to above are important not only from the point of view of architecture but also because of their sculptural beauty. As remarked by Goswami, the most remarkable artistic achievement of the Cālukyas was that they contributed "a dreamy, floating quality to the figures of the flying gods and goddesses... there is a new beauty in women. The hips are more slender, the waist more supple, the legs longer. The woman is no longer the mother goddess. She is the divine charmer."[2]

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1. Ibid.
2. *Indian Temple Sculpture*, p. 24.

4

Pallava Architecture

The history of the Pallava dynasty, as known from the literary and inscriptional sources and the artistic remains, leaves no doubt that the Tamilnad made an all round progress under the Pallavas, the gloriousmost period being of nearly three centuries, from c. 600 to c. 900 A. D.

Many attempts have been made by scholars to study the origin of the Pallavas, which is still a mystery. According to one theory they are identical with "the Pahlavas or Parthians, who, after their settlement in the Sindhu valley and Western India along with the Śakas, are supposed to have occupied Toṇḍa-Maṇḍalam in the period of the decline of the Sātavāhanas." According to Santhianathaier, however, "they originated in Toṇḍa-maṇḍalam itself,"[1] whereas according to K. A. Nīlkanta Sastri, the Pallavas appear "to have been a dynasty of North Indian origin, which moved to the South and there adapted local traditions to their own use."[2]

The Pallavas seem to have belonged to the Bhāradvāja *gotra*. Thus one of the inscriptions describes Dantivarman, "the ornament of the Pallava family," as belonging to the Bhāradvāja *gotra*.[3]

The chronological history of the Pallavas is not known with certainty. The Velūrpalaiyum plates inform us about Kālabhṛti, "the head-jewel of his family," Cūtapallava, Vīrakūrca, "who married a Nāga princess and grasped the insignia of royalty" and Skandaśiṣya, "who seized the *ghaṭika* of the twice-born from king Śalyasena" and Kumāraviṣṇu "who captured the city of Kāñcī."[4] As suggested by Rev. Heras, "the first two names of the list were not kings, for the third Vīrakūrca is said to have grasped

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1. *The Classical Age*, p. 256.
2. *A History of South India*, p. 101.
3. *The Age of Imperial Kanauj*, p. 150.
4. Heras : *Studies in Pallava History*, p. 9.

the complete insignia of royalty....Vīrakūrca, therefore, is to be considered the real founder of the dynasty."[1] From this reference to Kumāraviṣṇu's victory over Kāñcī, it is evident that before him, Kāñcī was not under the control of the Pallavas, but who had control over it earlier also needs investigation. At one place, king Buddhavarman is described as "the submarine fire to the ocean-like army of the Colas."[2] It seems likely that the enemies (Colas) of Buddhavarman were the enemies of his father, Kumāraviṣṇu, also and that Kāñcī was under the possession of the Colas, before being seized by Kumāraviṣṇu.

According to Gopalan,[3] however, Pappadevan was the first Pallava ruler. He was succeeded by Śivaskandavarman, Buddhidevan, Vīravarman and Viṣṇugopa. Viṣṇugopa has been referred to as the ruler of Kāñcī in the Allahabad Pillar Inscription of Samudragupta. On this basis, he has been placed between c. 340 and 350 A. D. The information is important also because it ascertains that the Pallavas had settled in Kāñcī as early as the first half of the fourth century A. D.

The Pallavas of the middle ages witnessed many foreign invasions. Their wars with the Cālukyas may be mentioned in this connection. It seems likely that Kāñcī did not continue as their capital, because many of the Sanskrit inscriptions of this dynasty "were from various places and not from Kāñcī".[4] Kumāraviṣṇu, Kandavarman, Vīrakūrcaravarman, Kandavarman II, Siṁhavarman, Kumāraviṣṇu II, Kandavarman III, Siṁhavarman II, Kumāraviṣṇu III, Viṣṇugopavarman and Siṁhavarman III[5] are the rulers, who belong to this Pallava dynasty.

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1. Ibid., p. 9.
2. *The Classical Age,* p. 278.
3. *History of the Pallavas of Kāñcī,* p. 32, teste Paramasivanandan, *Tamilnad Through Ages,* p. 67.
4. For details regarding Kāñcī as the Pallava capital, vide Heras : *Studies in Pallava History,* p. 5.
5. Paramasivanandan : *Tamilnad Through Ages,* p. 67.

The later Pallava dynasty, which was founded by Siṁhaviṣṇu (590 A. D.) marks the gloriousmost period of the Pallava-history. Siṁhaviṣṇu, who enjoyed the title of Avanisiṁha (the lion of the earth), faced many foreign enemies, conquered Cola-maṇḍalam and vanquished the Kālabhras and some other enemies also. Although he devoted most of his time to extending his empire, to him belongs the honour of laying the foundation of political and cultural greatness of the Pallavas. We know that he gave patronage to Bhāravi, the famous author of the *Kirātārjunīyam*.

Siṁhaviṣṇu was succeeded by his able son, Mahendravarman, the first (580-630 A. D.), who enjoyed many titles, such as Mattavilāsa (i.e. one, who is addicted to enjoyments), Cetthakārī (i.e., one, who is a temple builder), Citrakārappuli (i.e., one, who is the tiger among the painters) and Vicitracitta (i. e., one, who is curious minded). The last title is " symbolic of his versatility and greatness. " He was the first Pallava ruler to excavate the *maṇḍapas* (' cave ' temples),[1] which still testify to his artistic taste and glorify his fame as a great patron of arts. His title, Citrakārapulli is suggestive of his patronage to, and love for, painting. He is believed to have written a work on music. The kingdom of Mahendravarman I, who was one of the most important Pallava rulers, extended up to the Kāverī in the South. A Pallava-Cālukya struggle is known to have taken place during his reign, in which he was the loser. The Aihole inscription of Pulakeśin II, dated 634 A. D., records the victory of the Cālukyas and informs us that the Cālukya ruler obscured the splendour of the Pallava-king by the dust of his army.[2]

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[1] Infra, pp. 71-80.

[2] उद्धूतामलचामरध्वजशतच्छत्रान्धकारैर्बलैः
शौर्योत्साहरसोद्धतारिमथनैर्मौलादिभिः षड्विधैः ।
आक्रान्तात्मबलोन्नतिं बलरजःसच्छन्नकांचीपुर—
प्राकारान्तरितप्रतापमकरोद्यः पल्लवानां पतिम् ॥

Aihole stone inscription of Pulakeśin II, verse 29.

Mahendravarman I was succeeded by his son, Narasiṁhavarman Māhamalla, who ruled from c. 630 to 668 A. D. The Chinese traveller Hiuen Tsang, who visited Kāñcī in about 640 A. D., i.e., during his reign, was impressed by its exciting conditions. He "praised the inhabitants for the virtues of courage, trustworthiness, public spirit and love of learning."[1] He defeated Pulakeśin II, the contemporary Cālukya king and thus took the revenge of his father's defeat at the hands of the Cālukyas. In 642 A. D., he captured the Cālukya capital, Vātāpī and thus his title, Vātāpīkoṇḍa, is fully justified. He fought successfully against the Pāṇḍyas, the Gaṅgas and even the king of Ceylon and thus earned a glorious career to his credit. What is still more noteworthy is that inspite of all these political disturbances, he never failed to take an interest in the peaceful affairs like art. As a matter of fact, his contributions to art excel those of his father. He built some rock-cut 'cave' temples (*maṇḍapas*) which are famous for their elaborately decorated facade and beautiful pillars, having lion-figures at their base (Fig. 29). The monolithic shrines, *rathas* (literally chariots) also belong to his time and are the impoitant achievements of the Pallava craftsmen.[2]

The son and successor of Narsiṁhavarman I was Mahendravarman II (668-670). He ruled for a short period and was succeeded by Parameśvaravarman I, whose reign extended from c. 670 to 700 A. D. The credit of building the earliest Pallava structural temples in stone has been given to him. The important architectural productions of his time are the Śiva temple at Kuram, near Kāñcī, the Gaṇeśa temple and the Rāmānuja *maṇḍapa*, both at Māmallapuram. During his reign, there was again a Cālukya-Pallava conflict. This time, the Pallavas were defeated by the Cālukya king Vikramāditya, who thus triumphed over the dynasty, a ruler whereof had defeated one of the earlier Cālukya rulers.

Narasiṁhavarman II, Rājasiṁha, 'the lion among kings' (700 to 728 A. D.), was a well-known scholar of Sanskrit and Tamil and deserved the title, Āgamapriya, i.e. one, fond of the scriptures. He is noted for the impetus that he gave to the structural stone temples. The famous Kailāśanātha temple at Kāñcī and the Shore temple at Māmallapuram are the important contributions of Narsiṁhavarman II, who was a Śaiva and had Śaṅkarabhakta, i.e. 'a devotee of Śaṅkara', as one of his titles. His son and successor was Parameśvaravarman II (728-31 A. D.), who was followed by Nandivarman II, Pallavamalla.[1]

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[1] Paramasivanandam, *op. cit.,* p. 70.

[2] Infra, pp. 81-4.

Nandivarman II, who ruled from 731 to 796 A. D., had to fight repeatedly against his contemporary Pāṇḍya ruler, Arikeśarī Paraṅgusa Māravarman. The Cālukya king Vikramāditya II (733-746) also attacked him and captured Kāñcī, the Pallava capital, which was recovered by Nandivarman II. He entered into a matrimonial alliance with the Rāṣṭrakūṭas and married Revā, the daughter of Dantidurga. Thus, these incessant wars were the important events of his reign but they did not kill his interest in art and literature. The Vaikuṇṭha Perumal temple at Kāñcī is the outstanding example of his reign. Nandivarman II, a follower of Vaiṣṇavism, was followed by his son, Dantivarman, in about 796 A. D.

Dantivarman (796-847 A. D.) was the son of the Rāṣṭrakūṭa princess Revā, who was married to Nandivarman II as we have already seen. A little later the relations between the Pallavas and the Rāṣṭrakūṭas were not cordial for reasons unknown, and in about 804 A. D. Kāñcī was invaded by Govinda III (Rāṣṭrakūṭa). The Pāṇḍya recrudescence is another notable political event of his time and we are informed that Varaguṇa I brought the Kāverī region under his control.

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[1] Nandivarman II, Pallavamalla "was descended from Bhīma-varman, brother of Siṁhavishṇu (SIC). Though the succession to the throne passed on to the younger branch of the Pallava family there was no break in continuity, and it is not correct to speak of Nandi-varman as the founder of a new dynasty...... The sculptures in Vaikuṇṭha Perumāl temple at Kāñchī and the inscriptions explaining them coupled with some other epigraphic records, prove that Nandi-varman, a youth of twelve, was chosen king by the people." *The Classical Age,* p. 262.

Dantivarman was succeeded by his son, Nandivarman III (846-59), who fought successfully against Varaguṇa (Pāṇḍya), who had defeated his father and thereafter bore the title Tellarre-rinda. He married Śaṅkhā, who was the daughter of Amoghavarṣa I (Rāṣṭrakūṭa) and who became the mother of Nṛpatuṅgavarman. The Bāṇas, who were the feudatories of Dantivarman, remained as the feudatories of the Pallavas, during his reign also. He was the last important ruler of the Pallava dynasty. His successors, in chronological order, were Nṛpatuṅga and Aparājita. Nṛpatunga (859-99 A. D.), who was successful in maintaining the integrity of the Pallava empire, was successful also in his warlike policy against the Pāṇḍyas. Nṛpatuṅga died about 899 A. D.

Aparājita (885-903 A. D.) was the last king of the Pallava dynasty.[1] He was the overlord of Pṛthivīpati (western Gaṅga) and Āditya I (Cola), who helped him in defeating the Pāṇḍyas. His reign marks the decisive defeat also. His feudatory, Āditya I (Cola), who " did not rest content with his subordinate position, planned and carried out the overthrow of the effete power of his suzerain. He invaded Toṇḍaimaṇḍalam, and in a battle that ensued, he pounced upon Aparājita when he was mounted on an elephant and slew him. That was the end of the Pallava rule in Toṇḍainād, and the whole of the Pallava kingdom now became Chola[2] territory ".[3]

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[1] " With Aparājita, the Pallava imperial line came to an end. There were branches of the dynasty like the Nolamba-Pallavas or Nolambas holding sway over the region called Nolambavāḍi. But in Toṇḍamaṇḍalam, the main theatre of Pallava glory, we find in the thirteenth century a great chieftain named Ko-Perunjiṅga who defied the Chola (SIC) authority in the days of the decline. He claimed Pallava descent, but we cannot connect him genealogically with the imperial Pallavas. " *The Age of Imperial Kanauj,* pp. 151-2.

[2] SIC

[3] Sastri : *op. cit.* p. 175,

ARCHITECTURE

The Pallava architects, who " bridge the transition from rock-architecture to structural stone temples " have rock-cut as well as structural methods in their productions, which form the " foundations of the Dravidian style. " These are threefold, namely the *maṇḍapas* (i. e., the pillared halls), the *rathas* (i. e., the monolithic shrines) and the Brahmanical temples. The *maṇḍapas* and the *rathas* are wholly rock-cut and the temples, wholly structural. Percy Brown has classified these, chronologically and stylistically, into two main phases, each of which is further subdivided into two stages and are associated with four important rulers of this dynasty, namely Mahendravarman, Māmallavarman, Rājasiṁha and Nandivarman, as follows :

First phase : Rock-cut architecture in the form of *maṇḍapas* ('cave' temples) placed between 610 and 640 A.D. and *rathas* (monolithic shrines), placed between 640 and 690 A. D. In the earlier stage of this phase, *maṇḍapas* were excavated during the reign of Mahendra and hence, are known as the Mahendra group. The *maṇḍapas* and the *rathas* excavated in the later phase and belonging to the time of Māmalla come under the Māmalla group.

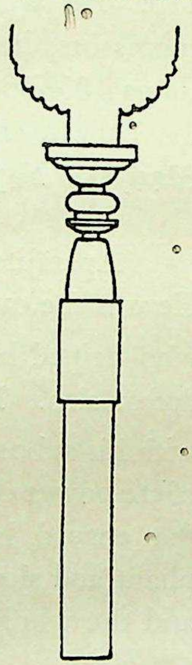

Fig. no. 25

A Pallava Pillar

Second phase : The important architectural productions of this phase are the structural Brahmanical temples, placed between 690 and 900 A. D., although some unimportant 'cave' temples were also produced, as we shall see a little later.[1] This phase also can be further subdivided into two stages, represented by the temples, known as the Rājasiṁha group, named after the Pallava ruler of that name during whose reign they were constructed and the Nandivarman group of temples, belonging to the reign of Nandivarman.

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[1] Infra, p. 75.

The rock-cut architecture

As pointed out, " the Pallavas were pioneers in the translation of the contemporary brick and timber-architecture of the south into more permanent stone and in the tackling of the harder and less tractable rock such as granite, charnockite and gneiss in the excavation of their cave-temples and the carving of their monoliths (*rathas*) ".[1]

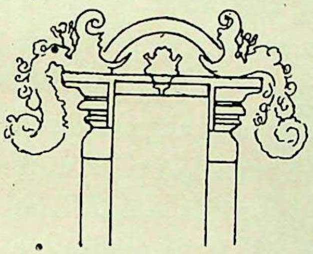

Fig. no. 26
A Pallava niche.

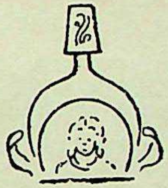

Fig. no. 27
A Pallava Kuḍu.

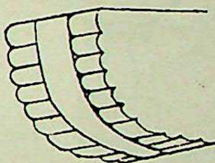

Fig. no. 28
A Pallava bracket.

MANDAPA

A *maṇḍapa* is " a simple columned hall, with one or more cells in the back wall.... Each rock-cut *maṇḍapa* consists of a pillared hall, serving as a kind of portico to one or more cellas deeply recessed in the interior wall. The exterior presents a facade formed of a row of pillars...the shafts being square in section except for the middle third, which is chamfered into an octagon. An immense and heavy bracket provides the capital, the composition as a whole, suggesting as its origin a very elemental structure in which a ponderous wooden beam and bracket were the main features ".[1] That the word *maṇḍaka* also stands for a rock-cut temple, is known from the inscriptional evidence. Thus, the Tamil inscriptions in the Śittaṇṇavāśal and Kuraṅgaṇilmuṭṭam refer to the 'cave' temples as *maṇḍakam* or *kal-maṇḍakam*. The monoliths at Tirukkalukunram, like those at Māmallapuram, are called *maṇḍapa*.[2]

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[1] As we know, the examples at Aihole, Bādāmī, Paṭṭaḍakal, Udaigiri (near Vidiśā), Śaṅkaram and Guṇṭupalli (in Āndhra) and Khaṇḍagiri and Udaigiri (in Orissa) Vijayvādā and Guṇṭūr (on the banks of Kṛṣṇā) are all excavated into sandstone hills Srinivasan : *Cave-Temples of the Pallavas,* p. 25.

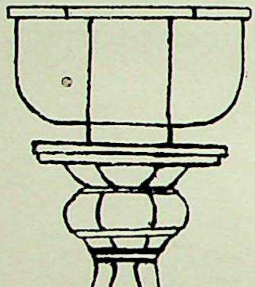

Fig. no. 29.
A lion-based Pallava pillar.

The *maṇḍapas* are simple in plan and decoration, the figures of *Dvārapālas* (door-keepers) on the either side of the *maṇḍapa* facade being the only sculptures in most of them. Their facades, facing east, west, south or north, consist of pilasters and pillars, which are square at the bottom and top, and octagonal in the middle. The pillars of the Mahendra group are characterized by their comparatively short size. The earlier pillars are plain and the later ones have lotus medallions. The shape and decoration of pillars provide basis, indicative of the chronology of these *maṇḍapas*. The corbel in these examples is a massive block. In the Mahendra group, there is only one *maṇḍapa*, that at Dalavanur, which has a monolithic pillared portico. The interior consists of the square shrine cells, the *ardha maṇḍapa* and the *mukha-maṇḍapa*. The latter two have been separated by a row of pillars. Sometimes this colonnade is absent and there is a difference in the floor level of the two. The level of the square shrine is higher than that of the other parts. It is worthy of note that these cells " do not contain any bas-relief sculpture of the principal deity on the back wall or on the centre of its floor, not even rock-cut *liṅgas* in the case of Śiva temples. But often there is a wide or narrow rock-cut platform at the base of the hind wall of the sanctum ".[1]

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[1] Brown : *op. cit.*, p. 77.

[2] Srinivasan : *Cave-Temples of the Pallavas*, p. 30.

The *maṇḍapas* are not large, yet their small size does not, however, lessen their importance, specially when one bears in mind that the Pallava craftsmen were dealing with an altogether new and a hard stone and it is just reasonable to suppose that they would have taken greater time for working it out. This seems to be the probable reasons why the Pallava *maṇḍapas* are not as deep, high and wide as those, produced in the softer rocks of the Deccan and western India. They are important as the landmarks in the rock-cut architecture of India.

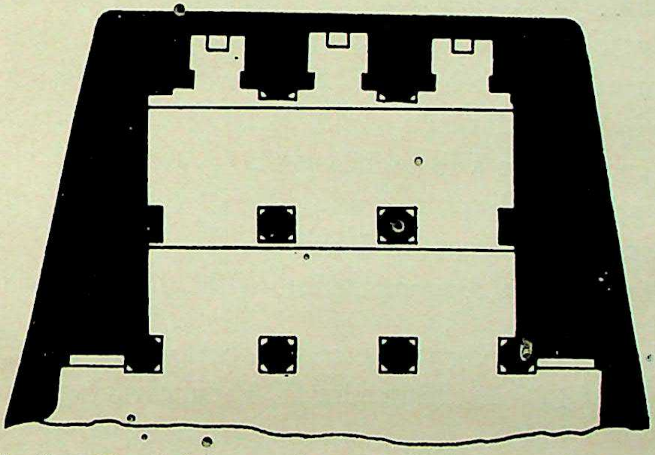

Fig. no. 30. Lakṣita *maṇḍapa*, Maṇḍagapaṭṭu, sketch plan.

That Mahendravarman I was the first Pallava ruler to excavate a *maṇḍapa* is known from an inscription in the Maṇḍagapaṭṭu *maṇḍapa* (Villupuram Taluk of South Arcot district), which is also the earliest in the whole series. According to this inscription the above-mentioned ruler was responsible for producing that brickless, timberless, metalless and mortarless mansion, dedicated to the Trinity (Brahmā, Viṣṇu and Maheśa).[1] This style was followed by the Māmalla style. The *maṇḍapas* in the Mahendra style were excavated after Mahendra I also, and seem to have continued "till practically the close of the Pallava rule". The *maṇḍapas* have been included under three periods, as follows :

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[1] Ibid., p. 93.

The first period is that when the following authentic *maṇḍapas* of Mahendra I were produced :

Avanibhājana *maṇḍapa* at Sīyamaṅgalam,
Kāla *maṇḍakam* at Kuranganilmuṭṭam,
The Lakṣita *maṇḍapa* at Maṇḍagappaṭṭu,
The Lalitāṅkura *maṇḍapa* at Tiruciṛāppalli,
Pañcapāṇḍava *maṇḍapa* at Pallavaram,
Pañcapāṇḍava *maṇḍapa* at Vilāppākkam,
Rudravālīśvaram *maṇḍapa* at Māmaṇḍūr,
Śatrumalla *maṇḍapa* at Dalavānūr,
Vasanteśvaram *maṇḍapa* or Vallam I,
Viṣṇu *maṇḍapa* at Mahendravāḍi,
The *maṇḍapa* known as Māmaṇḍūr I and
An unfinished *maṇḍapa* at Aragaṇḍanallūr.

The *maṇḍapas*, belonging to the second period are those, excavated during the reigns of Māmlla, Mahendra II, Parameśvarvarman and Rājasiṁha, are :

Atiraṇacaṇḍa *maṇḍapa* at Śāluvaṅkuppam,
Dharmarāja *maṇḍapa* or Atyantakāma *maṇḍapa* at Mahābalipuram,
Koṭikāla *maṇḍapa* at Mahābalipuram,
Narasiṁha *maṇḍapa* at Singaperumāl-koil,

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1. *Etad-an-ishṭkam-a-druma* [*m-a-lo*]-
ham-a-sudhaṁ [*Vichitrachi*] *ttena* [*I**].
nirmmāpitan-nṛipe [*ṇa*] *Brahm-E-*
śvara-Vishṇu-Lakshit āyatanam [*II**] Teste ibid., p. 47.

Orukal *maṇḍapa* at Tirukkalukkūnram,
Raṅganātha *maṇḍapa* at Śiṅgavaram,
Śikhari Pallaveśvaram at Melācheri,
A smaller unfinished *maṇḍapa*, known as Māmaṇḍūr IV, and
A larger unfinished *maṇḍapa*, known as Māmaṇḍūr III.

The third period includes the following excavations, which are later in date and smaller in size :

The rock-cut cell named after Viṣṇu at Kilmāvilaṅgai,
Śiva *maṇḍapa* or Vallam II, and
Viṣṇu *maṇḍapa* or Vallam III.

The *maṇḍapa* in the Māmalla style are independent of the Mahendra style, and are marked with some notable advances and new features. For example, the frontal portion and the interior have a fuller representation. A further improvement is to be noticed in the execution of the pillars also. The comparatively short-sized plain and heavy pillars have been replaced by the taller and quite slender pillars having capitals. It is worthy of note that the later *maṇḍapas* of the Māmalla style contain the sculptural representation of the main deities in the shrine cells, although they are absent in the earlier examples. The ' cave ' temples in this style are given below :

Koneri-*maṇḍapa* at Mahābalipuram,
Mahiṣamardinī *maṇḍapa* at Mahābalipuram,
The cell known as Mahiṣāsura at Mahābalipuram,
Parameśvara-Mahāvarāha-Viṣṇu-gṛha *maṇḍapa* at Mahābalipuram,
Rāmānuja *maṇḍapa* at Mahābalipuram,
Trimūrti *maṇḍapa* at Mahābalipuram,
Varāha *maṇḍapa* at Mahābalipuram,
Yāli *maṇḍapa* at Śāluvaṅkuppam,
A smaller Yāli *maṇḍapa* at Mahābalipuram, and
An unfinished *maṇḍapa* at Mahābalipuram.

The Maṇḍagapaṭṭu *maṇḍapa* has been called the Lakṣita-āyatana in the inscription contained in this *maṇḍapa*.[1] There are slightly dissimilar *dvārapālas* (door-keepers) in the two recesses flanking the *maṇḍapa* facade, consisting of two pillars and two pilasters, the latter "having the aspect of almost full pillars." The *maṇḍapa* consists of an *ardha maṇḍapa* and *mukha maṇḍapa* (fig. 30). There are three shrine-cells, cut deep into the rock, that seem to have been dedicated to the Trimūrti, i. e., Brahmā, Viṣṇu and Maheśa. The floor of these cells is three feet higher than the floor level of the *ardhamaṇḍapa*. Traces of thick plaster on the back wall and faint indications of painting suggest that most probably Brahmā, Viṣṇu and Maheśa were painted in this *maṇḍapa*.

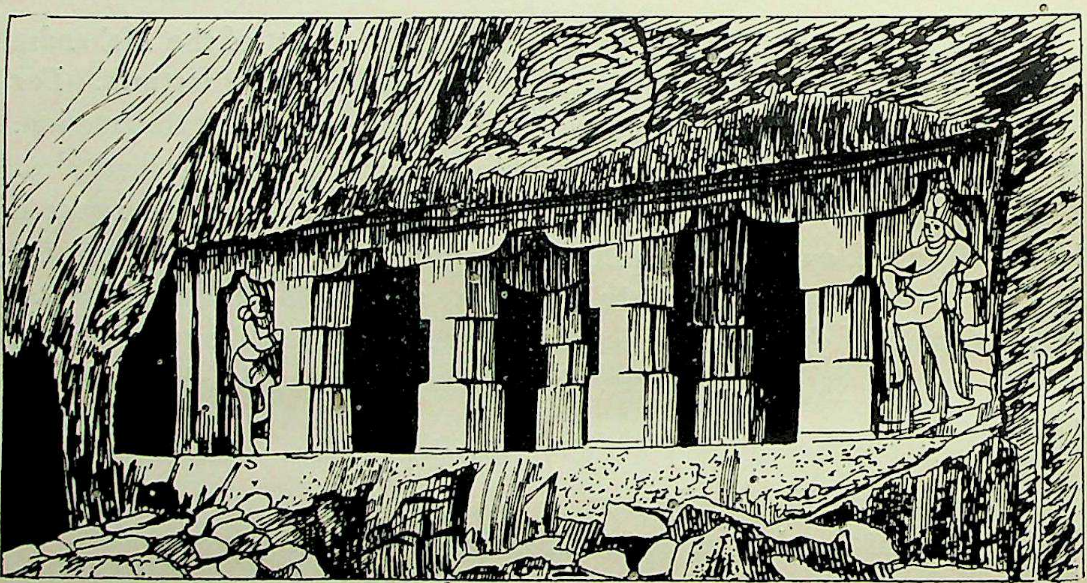

Fig. no. 31. Lakṣita *maṇḍapa*, Maṇḍagapaṭṭu, front view.

The Pañcapāṇḍava *maṇḍapa* at Pallavaram consists of a rectangular *mukha-maṇḍapa*, an *ardhamaṇḍapa* and five shrine-cells, cut in the back wall. The cell in the centre has a slight projection in front. The façade is divided into five bays by four pillars and two pilasters on their either side. The corbels, on the tops of the pillars and pilasters are massive. There is no clue to the original dedication of this *maṇḍapa*, which has been converted into a *dargāh* (a Muslim shrine) and is known as the Maulānā kā Pahāḍa.

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[1] Supra, p. 74.

The Śatrumalla *maṇḍapa* at Dalavanūr (Giñjī Taluk, South Arcot district) has a facade, which, including the two *Dvārapālas*, is 32 feet in width. It leads to a rectangular *maṇḍapa* (21 feet 3 inches×16 feet 6 inches, excluding the pillars), with plain walls. The shrine cell (8 feet× 8 feet) and its square porch (8½ feet ×8½ feet) have been excavated in the western wall of the *maṇḍapa*. The Śaivite symbol, contained in the cell is of a separate piece of stone. The shrine-entrance, like the *maṇḍapa*-façade, has *dvārapāla*-figures on the either side. The similar *dvārapālas* flanking the entrance doorway are without club and are in the same pose, whereas those at the facade, although similar in dress and ornament are dissimilar also. The *dvārapāla* at the western end is without club and the one, at the eastern end is with a club. The two pillars of the facade are decorated and have lotus medallions, in contrast with the two plain and simple pilasters. The cornice has *kuḍu* arches.

There are three inscriptions (two in Tamil and one in Sanskrit) in this *maṇḍapa*. According to the Sanskrit inscription, king Narendra Śaturmalla got this *maṇḍapa*, Śatrumalleśvarālaya (the abode of lord Śatrumalla) made.[1] King Narendra has been identified with Mahendravarman, who enjoyed Śatrumalla as one of his titles.[2]

The Rudralīśvaram *maṇḍapa*, also known as Māmaṇḍūr II, has two pillars and two pilasters in its facade. It is noteworthy that the *dvārapālas* are absent in this example. The Vasanteśvaram *maṇḍapa* has been given a different appearance by walling up its bays. It contains the representation of Gaṇeśa on one of the two sides of its facade. The pillars of the Lalitāṅkura *maṇḍapa*, which faces south, have lotus medallions for the sake of decoration. The entrance to the shrine cell, excavated on a moulded basement, is flanked by the door-keepers. The typical *Kuḍu* arches are also present. The Avanibhājana 'cave' temple contains panel sculptures, depicting the dancer Śiva and Śiva with Umā. The Saivite symbol in the cell is not rock-cut. An interesting feature in one of the two *dvārapālas*, flanking the shrine-cell, is that he is horned.

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[1] *Daṇḍ—ānata-narendreṇa narendreṇ=aisha Kāritaḍ* [*I**] *Śatrumallena śaile=smin* (*smiñ=*) *Śaitrumalleśvar ālaya* [*h*] [*II**] Teste Srinivasan, *op. cit.*, *p.* 76.

[2] Ibid., pp. 76 - 8.

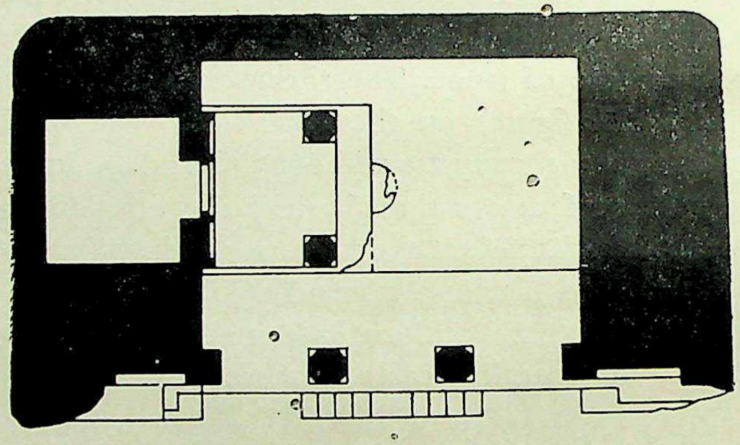

Fig. no. 32. Śatrumalla *maṇḍapa*, Dalavānūr, sketch plan.

The Varāha *maṇḍapa* at Mahābalipuram (plate XVI B) faces west and has a square shrine in its back wall. Its facade consists of two pillars and two pilasters, each having a lion-figure at the bottom which is so characteristic of a typical Pallava pillar. The cornice contains *kuḍu* figures and on the top there is a row of small shrines. This *maṇḍapa* is rich sculpturally, the outstanding pieces being the Varāha panel, wherein Viṣṇu has been depicted as lifting the earth from the Cosmic Ocean,[1] the Durgā panel, the Gaja-lakṣmī panel and the Trivikrama panel.[2]

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[1] Supra, p. 54.

[2] Śrinivasan, *op. cit.*, plates XLI-XLIV.

The facade of the Kṛṣṇa *maṇḍapa*[1] has six pillars and two pilasters on its either end. The pillars and pilasters are *vyāla*-based, i. e., they have lion-figures at the bottom. The absence of *kuḍu* motif in the cornice is also notable.

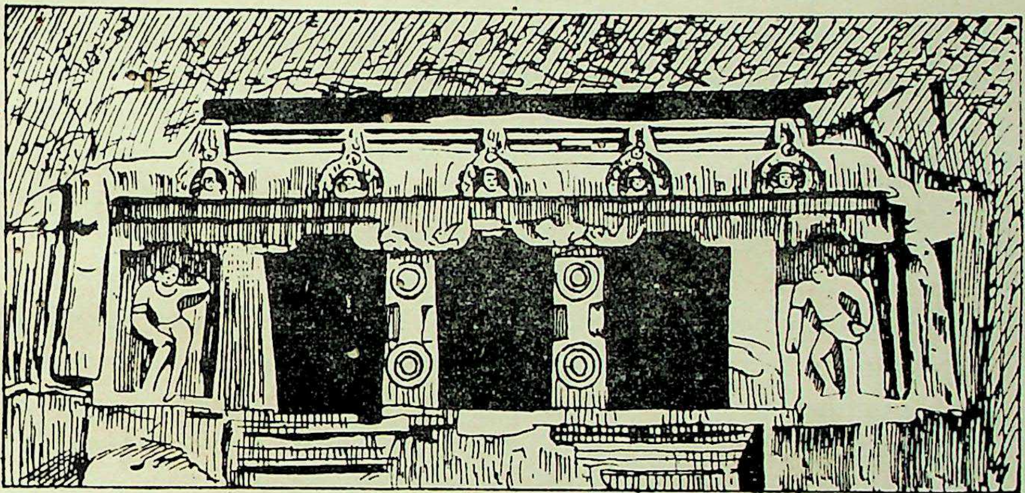

Fig. no. 33. Śatrumalla *maṇḍapa*, Dalavānūr, front view.

Attached to the Kṛṣṇa *maṇḍapa*, is a huge rock-relief, described as the Descent of the Ganges[2] or as Arjuna's Penance[3] (Plate XVIII, A and B). The scene, which is carved on a granite boulder, is 90 feet in length and 23 feet in height, is undoubtedly a gigantic undertaking and the grandest achievement of the Pallava-craftsmen. The panel, divided by a fissure, illustrates the theme of the Kirātārjunīyam,[4] which occurs in the *Mahābhārata* and which forms the subject of the famous *Kirātārjunīyam* of Bhāravi. The densely populated scene contains multifarious figures in life size and characterised by " an immense naturalism ". All the figures have been modelled with a " loving care, and the plastic form, so supple and graceful in its slenderness and refined contours, could scarcely be improved upon. "[1]

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[1] This *maṇḍapa* has been referred to as the Pañca Pāṇḍava *maṇḍapa* also, vide *ibid.*, p. 164.

[2] Zimmer : *The Art of Indian Asia*, pp. 89 ff.

[3] Sarasvati : *A Survey of Indian Sculpture*, p. 176, f.n. 70.

[4] Arjuna practised hard penances with a view to getting a divine weapon. Śiva, in the disguise of a Kirāta (primitive jungle hunter) tested Arjuna and pleased by his penance gave him the desired weapon.

The nicely carved animal figures—the families of elephants and monkeys, the *tapasvī* (ascetic) cat with trustful mice, the pair of deer and the cow that is being milched as she licks her calf—make one agree with Rene Grousset, who says that " here the Indian art of representing animals...... reaches its height. "[2] According to Rowland " no more perfect realization of living animal types are to be found anywhere in the sculpture of the eastern world. "[3] Besides these masterpieces of animal sculpture, there are equally noteworthy human, divine and Naga figures. Each and every figure has been given individual attention, giving this large undertaking a unique place in the Indian sculpture. In the words of Zimmer, " the heavenly couples flying to behold the miracle are excellent specimens of the Pallava ideals of masculine and feminine beauty. The members of the two sexes, in their outward appearance, have more in common than in contrast, they are angelic figures, full of a subtle, unearthy sensuality; for they do not share the weight and bulk of earthly beings. "[4]

This rock-relief has been described as the Descent of the Ganges also. The man, standing on one leg and with one arm stretched, is identified with Bhagīratha, who prayed for the descent of the holy river. Near him is Śiva in the *varada mudrā,* the posture of giving boons. The multifarious human, animal and divine or flying figures are there " to behold the miracle, to plunge into the celestial stream, and to worship the water. "[5]

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1. Saraswati : *op. cit.*, p. 167.
2. *Civilisation of the East,* vol. II, India, p. 232.
3. *op. cit.*, p. 182.
4. Zimmer : *op. cit.*, p. 90.
5. Ibid., p. 89.

RATHAS

A long out-crop of rock was carved and given the shape of temples by the Pallava craftsmen, who transformed the single large boulders into these *rathas* (the monolithic temples). The colossal statues of lion, elephant and bull etc. were carved out of the smaller boulders. These *rathas* stand side by side at Māmallapuram (32 miles south of Madras), which " to-day is a petrified town of temples peopled by animals carved from boulders."

There are in all eight rock-cut Śaivite *rathas,* namely, Dharmarāja, Arjūna, Bhīma, Sahadeva, Gaṇeśa, Valaiyankuṭṭai and Piḍāri. Architecturally, these *rathas* can be put under two categories—the *caitya* type and the *vihāra* type. The Draupadī *ratha,* which is the smallest in size and the simplest in design, is different from these two types as will be clear from its description.

The *vihāra* type of *rathas* are square in plan and are surmounted by a pyramidal tower. They show " the transformation from a Buddhist hostel to a Hindū shrine. " As pointed out by Percy Brown, "In shape and appearance these *vihāra rathas*[1] seem to have been evolved out of a building composed of cells arranged around a square courtyard, the inner court afterwards covered in with a flat roof on pillars. In the course of time, as the community of monks occupying the monastery increased, another storey was added, and, finally, still another, the whole structure eventually being finished off with a kind of domical roof. In the rock-cut interpretation of this composition, the cells have lost their original character and intention and become modified into ornamental turrets, while other substantial alterations have been effected in order to make it suitable for its new purpose."[2]

The *caitya* type of *rathas* are longitudinal and barrel-vaulted, i.e. they have a roof of the so-called elephant-back type (*gajapṛṣṭhikākāra*). The

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1. SIC
2. Brown : *op. cit.*, p. 80.

Durgā temple at Aihole, the Kapoteśvara temple at Chezarla and the Vaitāl Deul at Bhuvaneśvara are some other Brahmanical temples, belonging to the *caitya* type.

The Dharmarāja *ratha*, which is square in plan, stands on a moulded stylobate. The ground storey has pillars in the typical Pallava order, i.e., they have seated lion-figures at the base. The walls of the ground storey have pilasters and sculptured niches. There are three storeys, in diminishing order in its pyramidal tower, the terminal member whereof is the bulbous *stūpikā*. The convex roll cornice of all the storeys contains *kuḍu* motif. As we have seen earlier, the same type of roll cornice appears in the rock-cut *maṇḍapas* also. Evidently the distinctive elements of a typical *Drāviḍa vimāna* are present in this *vihāra* type of *ratha*. The lower portion of this *ratha*, which is closed from all sides, gives an unfinished look.

The Arjuna *ratha* is very much similar to the preceding example, except that it is comparatively smaller in size. Being another example of the *vihāra* type, it is square in plan and has a terraced superstructure surmounted by a dome. The temple seems to have been " abandoned before its lower storey was completed. There is a crack running through the building; possibly the boulder could not stand the carving. "[1]

Noteworthy among the *caitya* type of *rathas* are those named after Bhīma, Sahadeva and Gaṇeśa. The longitudinal Bhīma *ratha* is 20 feet long, 12 feet in width with a height of 30 feet. It resembles a two-storeyed house and has a gable-ended shrine. There are four pillars and two pilasters in the frontal portion of this *ratha*, which has a verandah in the back. There are no *dvārapālas* in this example. A balcony with a balustrade, composed of a series of *pañjarams* (small house-models), runs round the upper storey. This rock-cut temple is with a roof of the so-called elephant back type (*gajapṛṣṭhikākāra*), i.e., it is barrel-vaulted. The three-storeyed Sahadeva *ratha* is a temple with a porch, having the *caitya*-type of roof. It has a plain plinth and a plain entrance, having no decoration. The *dvārapālas* are also absent. This *ratha,* having monolithic steps has neither an image nor a platform inside. The outer walls lack the finished look. The oblong Gaṇeśa *ratha* has a pillared portico on its longer side and has a gable-ended barrel-vaulted roof. The latter "reproduces, though on a much reduced scale, the distinctive form and characteristics of the immense *gopuram* or entrance gateway to the spacious temple enclosure. The rectangular plan is eminently suitable for a gateway building and the barrel-vaulted roof is certainly the most effective covering for a building of this plan."[1]

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[1] Zimmer : *op. cit.*, p. 277.

As mentioned before, the Draupadī *ratha,* named after the wife of the Pāṇḍavas (the five Pāṇḍava brothers, namely Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva[2], is very much different from the other rock-cut temples at Māmallapuram. "The special and very simple form is perhaps explained by the fact that this is the only temple in the group, dedicated to a female."[3] This *ratha* is eleven feet square with a height of twenty feet. It has four doors, one on each side. Of these, three are ornamental and seem to have been cut with a view to maintaining the symmetry

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1. Saraswati in *The Struggle for Empire*, p. 611.
2. Draupadī's marriage with the five Pāṇḍava brothers is an often-quoted, although a rare example of polyandry. According to the story that occurs in the *Mahābhārata*, Draupadī was the beautiful daughter of king Drupada, who arranged Draupadī's *Svayamvara* (a form of marriage). Arjuna also attended it and married Draupadī after fulfilling the condition laid down by Drupada, and accompanied by Draupadī returned to Kuntī, his mother. Reaching there the Pāṇḍavas said, "Mother ! here we are with the *bhikṣā*". Kuntī, unaware of the presence of Draupadī, replied, "let the *bhikṣā* be enjoyed by all of you". After seeing that by *bhikṣā* they meant Draupadī she repented and got worried at the very thought that Draupadī would be the common wife of all the five brothers, but there was no other way out. *Mahābhārata*, Ādi, chaps. 190-91. Moreover this is said to be in accordance with the boon given to Draupadī by Lord Śiva. Ibid., 168.
3. Zimmer : *op. cit.*, p. 276.

and the fourth is the functional doorway. Each of these three outer walls contains a female figure in the centre. The entrance has female door-keepers on the either side.

The Draupadī *ratha*, dedicated to Durgā, consists of one cell. The standing image of the four-armed goddess, facing the doorway, with flying figures on the either side is enshrined in this *ratha*. Its plain roof, which is very much different from that of other examples, indicates that it is a literal stone structure covered by straw, "most probably a form of portable shrine belonging to a village community.... For its base is supported by figures of animals, a lion alternating with an elephant, their attitude suggesting that they are bearers of a heavy burden."[1]

These *rathas* are sculpturally rich. The rock-cut colossal images of a lion, elephant and bull[2] in the vicinity of these *rathas*, are worthy of note (Plate XIX A & B). The exterior decoration of the *rathas* consists of niches containing the icons of the different Brahmanical deities and in the interior, however, there are panels depicting the mythological scenes. The characteristic features of the sculptures are the graceful "attenuation of the forms... animated by the same feeling for movement and emotionally expressive poses and gestures. A new canon of proportion is notable in the heart-shaped faces with their high cheekbones and the almost tubular exaggeration of the thinness of the arms and legs. In the reliefs decorating *ratha* the forms .....seem to be emerging from the matrix of the stone."[3]

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1. Brown : *op. cit.*, p. 79.
   "It consists of a one-storeyed square cell surmounted by an overhanging, curvilinear roof, suggestive in its shape of the modern Bengali huts. There is every reason to believe that this, like so many forms of structural Indian architecture, is an imitation of a prototype constructed of bamboo and thatch. The resemblance to the *stūpikā* suggests that this most characteristically Dravidian element may also have had its origin in the form of a bamboo hut or temple car." Rowland : *op.cit.*, p. 181. For details regarding Draupadī *ratha*, vide Zimmer, *op. cit.*, pp. 276-7.
2. Lion, elephant and bull are the conveyances of Durgā, Indra and Śiva respectively.
3. Rowland : *op. cit.*, p. 181.

As remarked earlier, the earlier architectural productions of the Pallavas are wholly rock-cut and the later ones are mainly structural. The beginning of this new architectural movement is coeval with the reign of Narasiṁhavarman II, Rājasiṁha,[1] who "bestowed his wealth in temples and Brāhmaṇas".[2] He abandoned the old rock-cut method and used the structural methods for producing the brāhmaṇical temples. Consequently, during his reign, the rock-cut *maṇḍapas* and the *rathas* became almost obsolete and the following structural temples, belonging to the Rājaśiṁha group were built :

The "Shore" temple or the Sea-shore temple at Māmallapuram,[3]
The Īśvara temple at Māmallapuram,
The Makunda temple at Māmallapuram,
The Kailāśanātha temple at Conjeevaram,

The Vaikuṇṭha Perumal temple at Conjeevaram and a temple at Pannamalai in the South Arcot district.

It is interesting to note that some of these temples are architecturally comparable with the *vihāra*-type of the Pallava *rathas* and some, with the *caitya*-type of these monoliths although in these examples, Pallava style is more evolved and elaborate. The most outstanding examples have been described below.

Evidently the "Shore" temple at Mahābalipuram owes its name to its situation. Inspite of being situated on the beach and being affected by "the ceaseless activity of the sea on the one side, and the insidious menace

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1. Supra, pp. 67-8
2. S. I. I., II, p. 357, teste Heras : *op. cit.*, p. 96.
3. "For some time the archaeologists thought that this building was erected by the Chōlas, as some inscriptions in Chōla Grantha are found within the precincts of the temple. Yet the name of Rājaṣiṁha has now been found in Grantha Pallava characters, so that not a doubt remains about its Pallava origin at present". Heras : *Studies in Pallava History*, p. 96.

of the drifting sands on the other, its twin towers are still erect and its shrines remain intact, immutable it stands, a silent record of a great but almost forgotten people".[1]

This double-towered temple consists of two shrines—the larger one, facing the sea is dedicated to Śiva and the other, comparatively smaller, is dedicated to Viṣṇu. Stylistically speaking, this temple is very much similar to the Dharmarāja *ratha* (Plate XVIII A), although herein we see "more rhythm and more buoyancy than in the monolithic *rathas*, a lightness and a soaring quality that was however not entirely due to the more tractable technique."[2]

The towers, surmounting both the sanctuaries, are terraced structures and have the domical *stūpikā* with the pointed finial as the crowning portion. The *stūpikās* are present in all the storeys, "but these recensions are so ordered as to stress the verticality of the structure as a whole"[3]

The "Shore" temple is enclosed by a massive wall, having the typical Pallava rampant-lion pilasters at short intervals on its outer side. The most remarkable feature of this enclosing wall is that it is surmounted by the kneeling bull-figures (Plate XXXII).

The Kailāśanātha temple or the Rājasiṁheśvara temple at Kāñcī was built by Rājasiṁha shortly after the "Shore" temple. When compared to the latter, the former is larger in dimensions and more majestic in appearance. The Kailāśanātha temple is situated in a rectangular courtyard surrounded by the parapet, having a row of cupolas "apparently connected with the further development of the style."[4] It consists of the sanctum (*garbhagṛha*), a pillared hall (*maṇḍapa*), the ambulatory (*pradakṣiṇā patha*) and a vestibule in the shape of a hall. The *maṇḍapa*, which was a separate

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1. Brown : *op. cit.*, p. 81.
2. Ibid.
3. Rowland : *op. cit.*, p. 183.
4. *The Struggle for Empire*, p. 613.

building originally, was connected with the sanctum by this vestibule, also referred to as *Navaraṅga*[1], later on.

An interesting feature of this temple is that on the free sides of the *garbhagṛha* there are nine small shrines. Of these, seven shrines have independent entrances and two have entrances from the *Navaraṅga*. As observed, these shrines may be taken to suggest "advancement of the design of the *vimāna*. There are doubts, however, whether these components were included in the original scheme."[2]

The pyramidal tower, having graceful contours is a storeyed elevation, the different storeys whereof have heavy cornices and *stūpikās*, "echoing the shape of the cupola." To quote Brown, "From the somewhat compressed forms of the monolithic *rathas* to the more loosely-knit elements of the Shore temple, we now arrive at a further effort to present the *śikhara* in a suitable architectural form, well proportioned, substantial, yet at the same time rhythmic in its mass and elegant in its outlines."[3]

The temple is important also because of its gateways, which "surmounted by hull-shaped members of the *vesara* type repeating the form of Bhīma's ratha at Māmallapuram, suggest the form of the temple-towers or *gopuras* of the last phase of Hindu architecture of Madura."[4]

We have seen that the Kailāśanātha temple at Kāñcipuram is more mature than the "Shore" temple. The Vaikuṇṭha Perumal, however, is still more evolved,[5] due to the unity of its conception. In this example the cloister, portico and the sanctuary have made it "an organic conception."[6]

The Vaikuṇṭha Perumal, dedicated to Viṣṇu, consists of a square sanctum, a vestibule, a square *maṇḍapa* and two ambulatories. The temple which stands within a court, is enclosed by a wall, having pilasters and niches on its outer side and a colonnaded cloister on the inner side (fig. 34). The sanctum is surmounted by a pyramidal *śikhara* which is 60 feet in height and has four storeys, which are separated by roll-cornices, having parapets and ornamental cupola figures. The lowest storey, however, has sculptures, set between pilasters, on its walls. Each of these storeys is "disposed as a shrine, with two enclosed ambulatories in the lowest, an ambulatory and an open balcony in the second and an open balcony in the third."[1]

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[1] Heras : *op. cit.*, p. 97.

[2] *The Struggle for Empire*, p. 613.

[3] Brown : *op. cit.*, p. 82.

[4] Rowland : *The Art and Architecture of India*, p. 183.

[5] Coomaraswami : *op. cit.*, pp. 104-5.

[6] *Temples of South India*, p. 12.

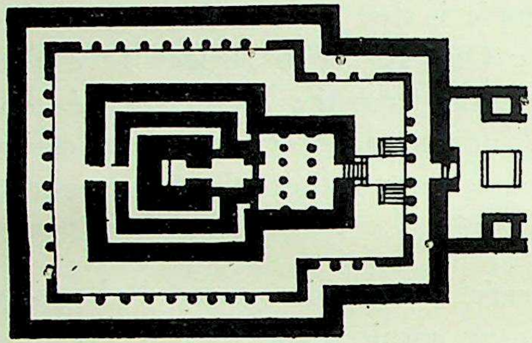

Fig. 34.
Vaikuṇṭha Perumal,
Conjeevaram, ground plan.

The Vaikuṇṭha Perumal temple, which represents the "most mature form" of the Pallava architecture, has a 60 feet high *vimāna* with a square plan.

The following temples were constructed during the time of Nandivarman and his successors.

The Mukteśvara temple at Conjeevaram,
The Matangeśvara temple at Conjeevaram,
The Vadamalliśvara temple at Orgadam near Chingalput,
The Virattaneśvara temple at Tiruttani near Arkonam, and
The Paraśurāmeśvara temple at Guḍimallam near Renigunta.

None of these examples is remarkable, either from the point of view of size or execution. These small-sized temples, which are "mere reproductions of the previous manifestation are proofs that the might of this one-time powerful dynasty was declining."[2]

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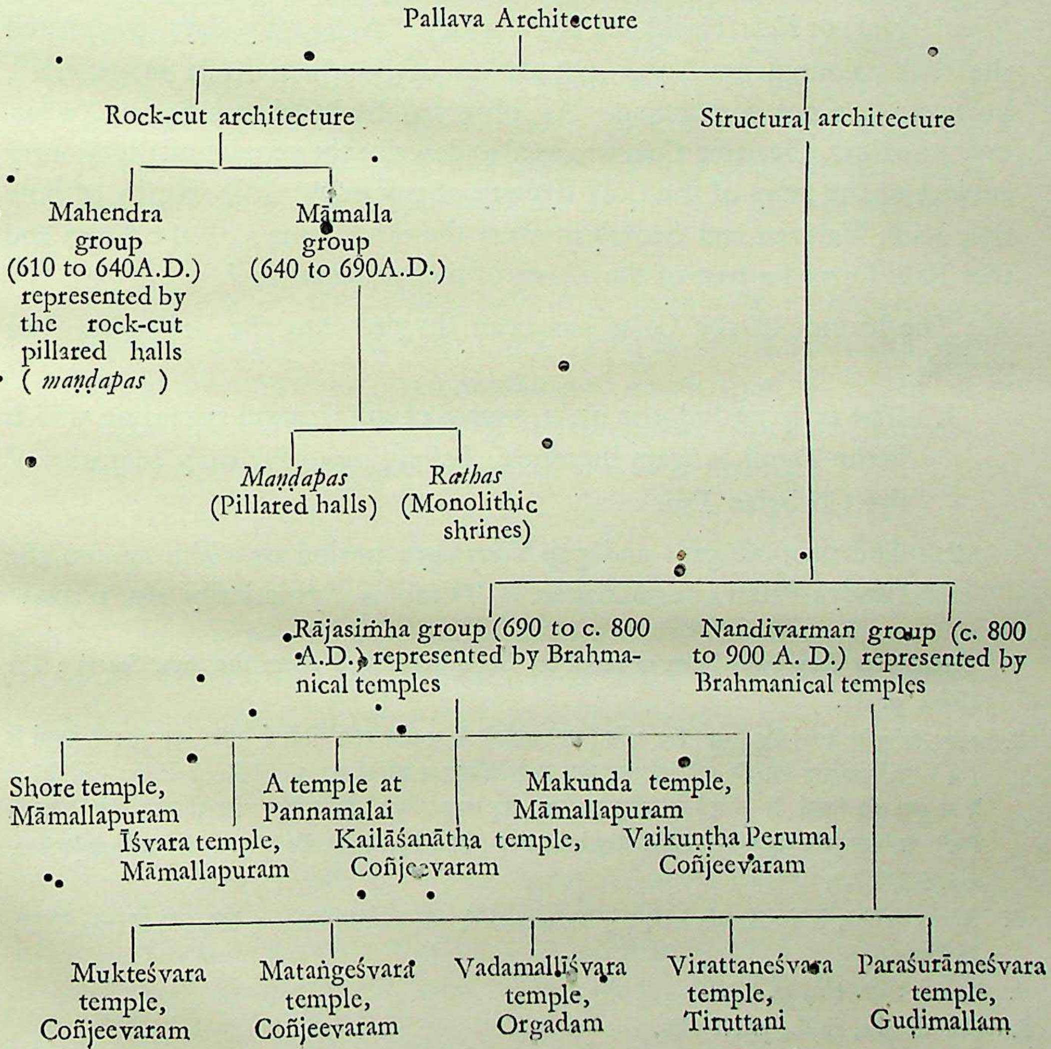
[1] *The Struggle for Empire*, p. 614 and text figure 36 on p. 718.
[2] Brown : *op. cit.*, p. 83.

The structural temples of the Pallavas are important because with the Pallavas, there appeared a new era in the temple-architecture, with Kāñcī as the cradle of the Dravidian style, which had its culmination at Vijayanagara later on. The importance of these Pallava products, which show that sculpture was developing in parallel with architecture, need not be emphasised.

Table showing the forms of Pallava Architecture.


Pallava Architecture
Rock-cut architecture
Structural architecture
Mahendra group (610 to 640A.D.) represented by the rock-cut pillared halls (*maṇḍapas*)
Māmalla group (640 to 690A.D.)
Maṇḍapas (Pillared halls)
Rathas (Monolithic shrines)
Rājasiṁha group (690 to c. 800 A.D.) represented by Brahmanical temples
Nandivarman group (c. 800 to 900 A. D.) represented by Brahmanical temples
Shore temple, Māmallapuram
A temple at Pannamalai
Makunda temple, Māmallapuram
Īśvara temple, Māmallapuram
Kailāśanātha temple, Coñjeevaram
Vaikuṇṭha Perumal, Coñjeevaram
Mukteśvara temple, Coñjeevaram
Mataṅgeśvara temple, Coñjeevaram
Vadamalliśvara temple, Orgadam
Virattaneśvara temple, Tiruttani
Paraśurāmeśvara temple, Guḍimallam

5

Coḷa Architecture

The origin of the Colas,[1] who are mentioned in the Aśokan inscriptions[2] and the *Mahābhārata*,[3] is uncertain and so is the origin of their name. Attempts made to connect Cola with the Tamil word '*Colam*' (millet) or Sanskrit '*Cora*' (thief) or *Kāla* (black) and Kola, which "in the early days designated the dark-coloured pre-Aryan population of Southern India in general", however, are not convincing. As observed by Nilakanta Sastri, "whatever its origin, the name Cola was used to describe the people and the country subject to the sway of the Cola dynasty of rulers."[4] It is worthy of note that Killi, Valavan and Śembiyan were the other names of the Colas and that Killi formed a part of the names of the earlier rulers.[5]

The history of the Colas has been divided into the following four periods.

1. The early period, the main source of information regarding which is the Tamil Saṅgam literature, belonging to the early centuries of the Christian Era.
2. The post-Saṅgam and pre-Vijayālaya period or "the age of the Pāṇḍya-Pallava dominance." There is "practically no record"

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[1] Sometimes they have been referred to have descended from the Sun. Sastri : *The Colas*, p. 31.

[2] सवता विजितसि देवानं पिय (सा) पिय दसि (सा) लाजिने ये च अंता अथा चोडा पं (डि) या···सवता देवानं पि (य) सा पियदसिसा लाजिने दुवे चिकिसका कटा मनुसचिकिसा च पसुचिकिसा च । II Rock Edict (Kālsī). पे च पुना लधे देवानं पि—(द) च पवेपु च (अ) तेपु अपपु (पि) योजनपतेपु···चोड-पंडिया···पवता देवानं पि (य) पा धंमानुपथि अनुवतंति । XIII Rock Edict (Kālsī), Vide Basāk : *Aśokan Inscriptions*, pp. 5-6, 67-9.

[3] *Mah.*, Sabhā, XXVII, 21; LII, 35; Bhīṣma, IX, 60; L, 51; Droṇa, XI, 17; Karṇa, XII, 15 etc.

[4] Sastri : *op. cit.*, p. 19.

[5] For details, ibid., pp. 19-20.

to know about their history of this period. In the Cālukya and Pallava inscriptions, however, there are "scanty references to them".

3. The period, covered by the Vijayālaya line and known from the archaeological and literary sources. Under the former, mention should be made of the inscriptions belonging to the Coḷas as well as those, belonging to some others dynasties, e.g. the Rāṣṭrakūṭas, the eastern Gaṅgas, the western Cālukyas, the Hoyasalas and Kopperuñjiṅga. Monuments and coins also are of help in the reconstruction of the Coḷa history of this period. As observed by K.A.N. Sastri, "Literature is in other countries the bed-rock of history; in India it is often a snare....Not only is there a paucity of professedly historical works, but of very few really ancient compositions do we know with certainty the time and place of origin,"[1] and

4. The period of the Cālukya-Coḷa line, belonging to Kulottuṅga and his successors. Besides the *Vīraśoliyam* of Buddhamitra, the *Kaliṅgattupparaṇi* of Jayaṅgoṇḍār, the *Kulottuṅgan Pillaittamil* of Oṭṭakūttan and the accounts of the foreigners are also of tremendous help in the reconstruction of the Coḷa history.

There are references to some legendary kings, who preceded those of the Saṅgam age. Thus, we know about king Kāntan, who was a contemporary of Agastya and Paraśurāma, Kakandan, Tūṅgeyilerinda-toḍittoṭ Śembiyan and Śembiyan. The first great ruler of the Colas as known from the literary sources was Karikāla,[2] the son of Ilañjetsenni.

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[1] Ibid., p. 11.

[2] Literally, the name means " the man with the charred leg " (*Kari* stands for coal and *Kāl* for leg) or *Kāla* or death to *Kari* or elephants (of the enemies). Sometimes Koperunarkilli, Vela Pahardakkai, Peru Viralkilli and Uruvapahrer Ilañjjed Ceṅni are said to have preceded Karikāla. Vide Pillai : *Tamil India*, pp. 102-3. A Cola named Elal is known to have ruled over Ceylon between 145 and 101 B. C. Zimmer : *The Art of Indian Asia.* p. 365,

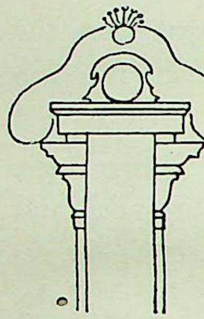

Fig. 35.
A Cola niche.

Karikāla is known to have "fought a great battle at Vengi in which the Pāṇḍyas and the Ceras both suffered a crushing defeat." He defeated a confederacy of nine minor chieftains in a battle at Vākaipparandalai. Karikāla, who became a ruler at the early age of five,[1] defeated the combined forces of the Pāṇḍyas and the Ceras and invaded Ceylon. He has been given the credit of constructing the port, named Puhar. Karikāla paid due attention towards the well-being of his people. He is known to have multiplied tanks. In this connection an interesting information is furnished by the *Ahanānūru,* according to which once he used wigs to convince his people about his maturity, when he came to know that people didn't have confidence in his judgement because of his young age.[2] He was interested in literature and is known to have given 600000 of gold coins to a poet, named Kaḍiyaḍūr Rudran Kaṇṇāra for his poetry of three hundred and one lines.[3]

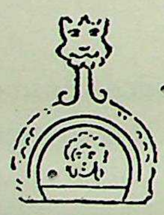

Fig. 36.
A Cola *Kuḍu.*

Vijayālaya, a feudatory of the Pallavas, however, was the virtual founder of the Colas of Tanjore. It was under him that the rise and expansion of the Colas began. Although his relationship with Karikāla is not known, it is significant that he belonged to Uraiyyūr, the capital of Karikāla. He conquered Tanjore[4] from Muttaraiyar and constructed a Durgā Temple there. In the time of Vijayālaya, the Cola power spread "as far as Tiruvellarai, Vīraśolapuram, Kilputtūr, Kiḷūr (Tirukkovalūr), Uttaremerūr and Kāñchī".[5]

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[1] *Śubrahmanian* : *Śaṅgam Polity,* p. 63.
[2] Ibid., p. 183.
[3] Ibid., p. 56.
[4] Sastri : *The Colas,* pp. 110-11.
[5] SIC., Balasubrahmanyam : *Early Chola Art,* Pt. I, p. 80.

Vijayālaya, who has been designated as Parakesarīvarman in his inscriptions,[1] was succeeded by his son, Āditya I (871-907 A.D.), who, in the capacity of a Pallava feudatory, defeated the contemporary Pāṇḍya ruler, but did not remain loyal to his Pallava overlord Aparājita and after sometime, dethroned him. With the help of Sthāṇuravi, the Cera ruler, he deprived the Pāṇḍyas of the Pāṇḍu Deśa. Talkad, the capital of the Western Gaṅgas was under his control. He married the Pallava princess, who later on, became the mother of his sons Parāntaka and Kannaradeva. He has been given the credit of constructing several Śaiva temples. Actually speaking, he was the real founder of the greatness of the Colas.

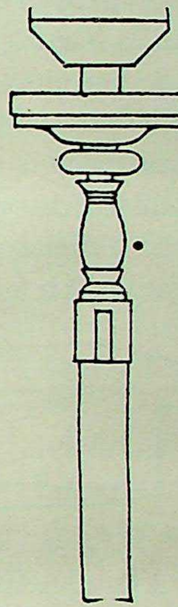

Fig. 37.
A Cola Pillar.

Āditya I was succeeded by his son, Parāntaka, whose reign witnessed many important events. With the help of his allies, he undertook several military campaigns, and conquered the chiefs of the western Gaṅgas, Kerala and Koḍumbālūr. His victory over Madurā is specially noteworthy. The defeated Pāṇḍya ruler took shelter with the Ceylonese ruler and helped by the latter, attacked Parāntaka in 915 A.D. to lose the battle. Parāntaka's epithets— Maduraikoṇḍa or Maduraiyum Īlamumgoṇḍa (i.e., one, who has defeated Madura and Ceylon) point to these conquests of his. He was victorious over the Bāṇas, the Vaidumbas and the remaining power of the Pallavas also. In about 949 A. D. Parāntaka was defeated by Kṛṣṇa, the third (Rāṣṭrakūṭa), who was helped by Buḍaga (Western Gaṅga) and this defeat seriously affected his political career. Parāntaka died in 955 A.D.

The history of the Colas, after the death of Parāntaka and before the accession of Rājarāja, the first in 985 A.D., is obscure and uncertain. Parāntaka was succeeded by his son Gaṇḍarāditya, whose pious queen Śembiyan Mahādevī has been given the credit of constructing several temples. Gaṇḍarāditya was succeeded by Ariñjaya (956-7), Sundara Cola or Parāntaka, the second (957-73 A.D.) and Madurāntaka Uttama Cola (973-85).

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[1] Ibid., pp. 38 ff.

In 985 A.D. Rājarāja, the first, became the ruler. He enjoyed many titles like Rājakeśarī (the lion among the kings), Arimauli (the crown of the enemies), Mummudi Cola (one having control over the Ceras, the Pāṇḍyas and the Colas), Cola Mārtaṇḍa (the Sun of the Colas), Jayaṅgoṇḍa (one, who is victorious), Pāṇḍyakulāśani (thunder for the Pāṇḍyas), Keralāntaka (destroyer of the Kerala), Siṁhalāntaka (one who destroyed Ceylon) and Teliṅgakulakāla (one, who finished the Teliṅgas). Informations regarding his military campaign come from the Tanjore inscription belonging to the 29th year of his reign. Madurā was also captured by him and Amarabhujaṅga Pāṇḍya was brought under control. He invaded Ceylon and dislodged Mahendra the fifth. After destroying Anurādhapur, he established the capital at Polonnaruva where a Śaiva temple was also constructed. In about 991 A.D. Rajarāja I brought the region of the western Gaṅgas under his control and upto 1117 A.D. the Colas had control over it. A Cālukya inscription belonging to 1007 A.D. records that the soldiers of Rājarāja misbehaved even with the women, Brāhmaṇas and children of the Cālukya territory. A little later, however, Satyāśraya (western Cālukya) restored his position and united with the eastern Cālukyas. Suspecting his defeat at the hands of the combined Cālukya power, Rājarāja I entered into a matrimonial alliance with the eastern Cālukyas by marrying his daughter to the Cālukya king Vikramāditya, the younger brother of Śaktivarman. Consequently the Cola-Cālukya relation became close and cordial.

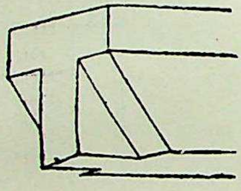


Fig. 38.
A Cola bracket.

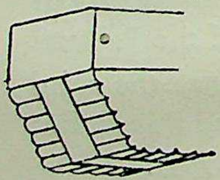


Fig. 39.
A bracket with Pallava and Cola characteristics.

Rājarāja, the first, was the master of a wide area, extending upto Tuṅgabhadrā in the south and including a portion of Māladvīpa and Ceylon.

Since he was an efficient administrator, he paid due attention towards the administration of the newly conquered province. He realised the importance of the local self-government. In 1012 A.D. he made a new experiment in the system of administration by appointing his only son Rājendra, the crown prince, as the joint ruler. This experiment proved a success. The crown-prince could thus get an opportunity of getting familiar with the administrative system and problems thereof, even before becoming the actual ruler. Moreover, this lessened the controversy and conspiracy about the question of succession. It is noteworthy in this connection, that due to this joint rule, the dates of some rulers are overlapping.

Rājarāja took interest in the artistic activities and the grand Bṛhadīśvara temple at Tanjore stands as an outstanding example of the rich and architectural heritage of India. Although a Śaiva and enjoyer of the title "Śivapādaśekhara" he had religious tolerance, as evidenced from the Buddhist sculptures in the Bṛhadīśvara temple, and from the Vaiṣṇava temples and the Buddhist Cūḍāmaṇi monastery at Negapatam. He had donated a village named Ānaimaṅgalam for the sake of a Buddhist *saṅghārāma*.

Rājarāja was succeeded by his son, Rājendra I (1012-44 A.D.), who was as great as his father, and who, in the capacity of the crown prince, was ruling jointly with his father, as we have already seen. After his father's death in 1018 A.D. he appointed his son Rājādhirāja, the crown prince as his joint ruler. Rājendra I enjoyed many titles, such as Muḍikoṇḍa, Gaṅgaikoṇḍa, Kadāraṅgoṇḍa, Paṇḍita Cola and Coladeva etc.

The Tiruvālaṅgāḍu and Tirumalai inscriptions, belonging respectively to the sixth and thirteenth years of his reign inform us about the achievements of Rājendra I. According to the latter, he defeated Iḍaiturainādu, Vanavāsi, Kolippakkai, Maṇṇaikkaḍḍakkam, Māṣuṇideśa, Dharmapāla, Takkaṇalāṇam and Baṅgāla deśa. Although their identification is uncertain and hence, controversial, this much is certain that he made valuable contribution to the greatness of the Colas.

In 1067 A.D. the Cālukya king Someśvara once again challenged the Colas but did not come forward to face them. This time also the Colas were the victorious party. They returned after insulting Someśvara and installing a pillar of victory (*vijayastambha*) on the bank of the Tuṅgabhadrā. Someśvara, who, was however, suffering from ill health at that time could not bear his insult and committed suicide by drowning himself in the Tuṅgabhadrā. The Cola-Calukya conflict continued during the reign of his son Someśvara the second also. Vīra Rājendra proceeded towards Veṅgī and defeated the western Cālukyas. He suppressed the rebellion in Ceylon also. That Vīra Rājendra was interested in the interests of his people is evidenced from a dispensary and a Vedic school with a hostel attached to it. He died in 1069 A.D.

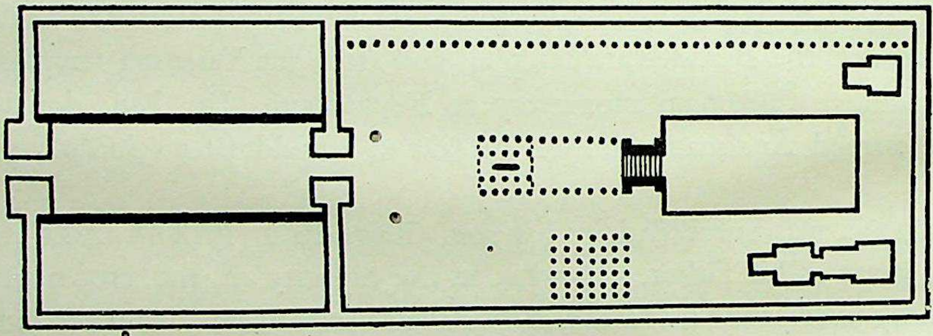
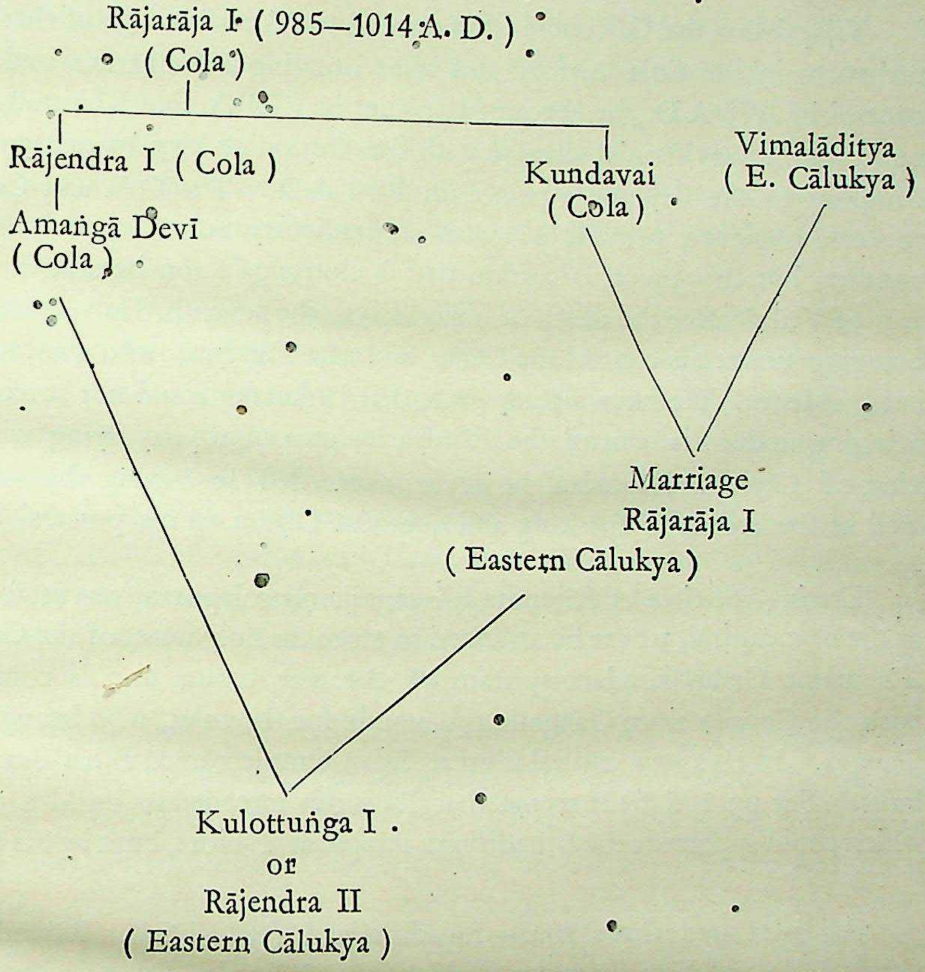


Fig. 40.
Bṛhadīśvara temple, Tanjore, ground plan

Vīra Rājendra was helped by his son, the crown prince Adhirājendra, who became a full-fledged ruler in 1069 A. D. but died just after a few months. Adhirājendra, however, was not able to keep his people satisfied and his lack of religious tolerance was one of the reasons for this. The possibility that there was some conspiracy against him in which Kulōttuṅga the first (1070-1122) also participated, is also likely, although there are no solid evidences to prove this. With Adhirājendra, the Vijayālaya line of the Colas came to an end.


Rājarāja I (985—1014 A. D.)
(Cola)
Rājendra I (Cola)
Amaṅgā Devī
(Cola)
Kundavai
(Cola)
Vimalāditya
(E. Cālukya)
Marriage
Rājarāja I
(Eastern Cālukya)
Kulottuṅga I
or
Rājendra II
(Eastern Cālukya)

The matrimonial alliances between the Colas and the Cālukyas will be clear from the table given above. Rājarāja the first (Cola) got his daughter, Kundavai, married to the eastern Cālukya king, Vimalāditya. They became the parents of Rājarāja the first (eastern Cālukya). This Rājarāja, the first, was married to Amaṅgā Devī. Thus Kulottuṅga had blood relation with the Colas, for which reason he has been referred to as the Cālukya-Cola.

Vijayabāhu, the Ceylonese king wanted to take advantage of these disturbances in the Cola history and after bringing Polonnaruva under his control in 1070 A.D., he became the king in 1073 A. D. Kulottuṅga entered into a matrimonial alliance with the Ceylonese king by marrying his daughter to the Ceylonese prince in 1080 A.D. The Cola and Cālukya sources, however, provide us with contradictory information about this conflict, but this much is certain that Kulottuṅga's son became the viceroy of Veṅgī after the death of Vijayāditya, the seventh. He succeeded in bringing under his control the Ceras and the Pāṇḍyas, who tried to gain independence. We have already seen that Parāntaka could not succeed in bringing under his control the Pāṇḍya insignia of royalty lying with the king of Ceylon. Rājendra, however, succeeded in having the same as well as the crown of the king and queen of Ceylon, in his possession.

During the time of Rājendra I, Gaṅgaikoṇḍacolapuram was established as the new capital, where he arranged to store the holy water of the Ganges. The name Gaṅgaikoṇḍacolapuram of the new capital also is connected with the Ganges since Gaṅgaikoṇḍa stands for the ruler, who brought the Ganges. In this new capital a great Śaiva temple named Bṛhadīśvara was built.[1] (See pp. 105 ff.) It seems that Rājendra intended to build a temple which could supersede the Bṛhadīśvara temple at Tanjore, built by his father.

Rājendra had three sons—Rājādhirāja I (1018-1054), Rājendra II (1052-1064) and Vīra Rājendra (1063-1070). Rājendra I was succeeded by Rājādhirāja, who, as mentioned above, in the capacity of the crown prince, was ruling jointly with Rājendra I since 1018 (the year Rājarāja the first died and Rājendra I became the ruler), became the king in 1044 A. D. The same year he performed an *aśvamedha yajña* (horse-sacrifice). The struggle with Ceylon continued during his reign. The Cālukya Cola conflict, however, ended in 1052 A.D., with the defeat of the Cālukya king Someśvara and the death of the Cola king Rājādhirāja. Rājādhirāja was succeeded not by his son but by his younger brother Rājendra II, who enjoyed the titles Āhavamalla Kulakāla and Vallabha-Vallabha.

Kulottuṅga invaded Kaliṅga twice, in 1096 A.D. and 1110 A.D. A description of his second invasion occurs in the *Kaliṅgattupparaṇi* of his court poet, Jayaṅgoṇḍār. According to an inscription of 1111 A.D., he had friendly relations with the Gahaḍvālas of Kannauj. With Vikramāditya, however, his terms were always inimical and his most important achievement was his victory over Vikramāditya and control over Veṅgī in 1118 A.D.

Kulottuṅga had many titles, like Virudarājabhayaṅkara (one, who was the source of fear for Virudarāja, i.e., Vikramāditya), Tribhuvancakravartī (the lord of three worlds) and Thuṅgantavirata, (one, who stopped the tolls). Kulottuṅga was an important ruler and, as observed by Nilakanta Sastri, "Kulottuṅga must take rank among the great Chola monarchs. His long reign was, for the best part; characterised by unparalleled success and prosperity.... The wisdom of Kulottuṅga's statemanship lay in adjusting his aims to his resources and in preferring the well-being of his subjects to the satisfaction of his personal vanity."[1]

Kulottuṅga, who had Madurāntakī and Tyāgavallī as his queens, was the father of seven sons and one daughter. He was succeeded by his son Vikrama Cola (1118-1135 A.D.). That Vikrama Cola gave importance to the moral virtues can be inferred from his titles, Tyāgasamudra and Akalaṅka. At Tiruvaduturai, he constructed a medical college, where there were arrangements for the teaching of the *Caraka Saṁhitā* and the *Aṣṭāṅgahṛdaya Śaṁhitā*. The Cola control over Kolar, Gangavadi, and Veṅgī may be mentioned among his political achievements.

The son and successor of Vikrama Cola was Kulottuṅga, the second (1133-50 A.D.), who in the capacity of the crown prince, ruled jointly with his father from 1133-1135 A.D. He made donations for the Cidambaram temple. He lacked religious tolerance. He was followed by his son,

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[1] *History of South India*, p. 193.

Rājarāja, the second (1146-73 A.D.), during whose reign started the Pāṇḍya civil war, which continued for many years. The Pāṇḍya civil war began with differences between Kulaśekhara Pāṇḍya and Parākrama Pāṇḍya. The latter sought help from the Ceylonese king but was killed by Kulaśekhara Pāṇḍya even before the help could be of use to him. Kulaśekhara, however, became the king, but was dethroned by the Ceylonese commander-in-chief, who installed the son of Parākrama Pāṇḍya as the king. At this Kulaśekhara sought the Cola help and again succeeded in sitting on the throne. After this, the Colas invaded Ceylon, but all of a sudden, Kulaśekhara, who was helped by the Colas, changed his policy and became friendly with the Ceylonese ruler. Due to all these incidents, the reign of Rājarāja II was full of many disturbances with the result that the Cola power was unable to control the feudatories.

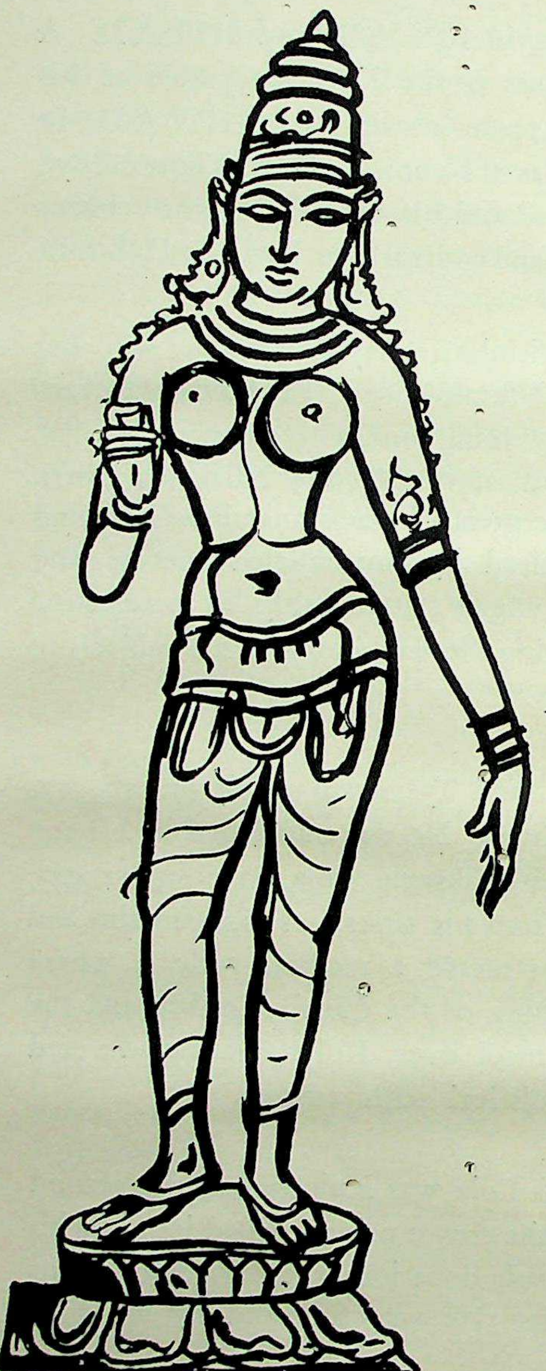

Fig. 41.
Lakṣmī in bronze.

The Pāṇḍya civil war, which began during the reign of Rājarāja, the second, continued in the time of his successor, Rājādhirāja II also. Rājādhirāja II was succeeded by Kulottuṅga III, who enjoyed the title

Maduraiyyum Pāṇḍiyanmuḍittalaiyyum (one, who has defeated Madurā and Pāṇḍya). He defeated Vira Pāṇḍya, who with the help of Kerala, had opposed him. During the last years of his reign he was put to much inconvenience by

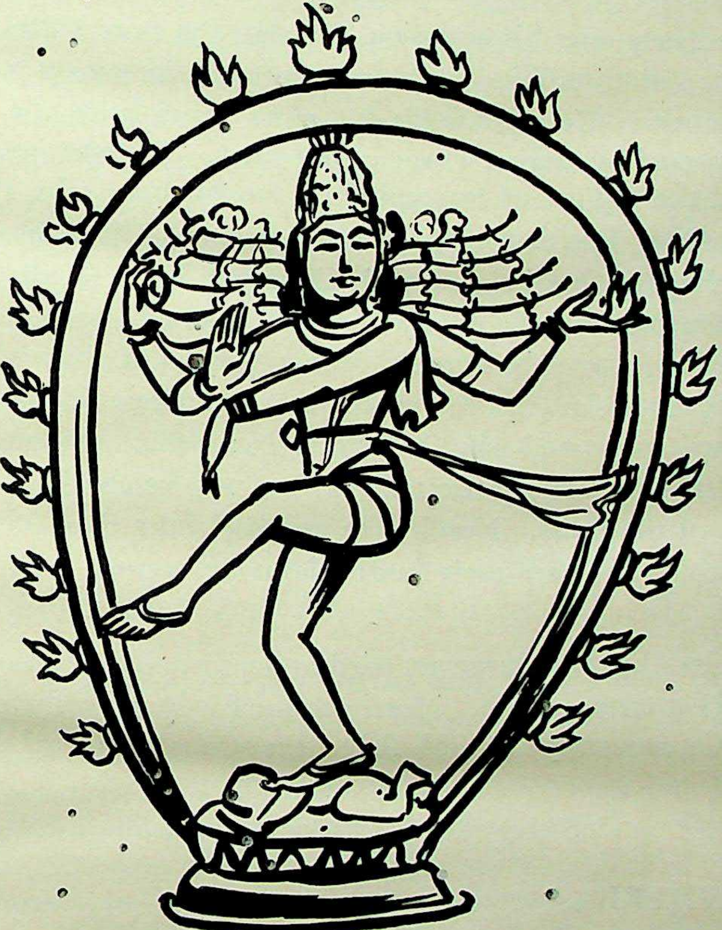

Fig. 42.
Naṭarājā in bronze.

the Pāṇḍyas. The Cola feudatories e.g. Telgu Colas, Bāṇas, Śambhuvarāya, Kāḍava, Malaiyyamāna and Adigamāna etc. took advantage of the increasing weakness of the Colas. Inspite of being occupied by the conflict against the Pāṇḍyas and efforts to maintain the Cola power, Kulottuṅga took interest in the artistic activities, as evidenced by the temple at Tribhuvanam. He was the last important ruler of the Colas and his end marked the beginning of the downfall of the Colas.

Immediately after his accession, Rājarāja, the third (1216-1246 A.D.) had to face serious political problems due to the increasing power of the Cola feudatories. He added to his difficulties by violating the treaty with the Pāṇḍyas and by waging a war against them. The war resulted in his defeat and the capture of his capital by the Pāṇḍyas. The Pāṇḍya-Cola conflict has been described in the *Gadyakarṇāmṛta* of Kālakalabha, according to which Rājarāja was imprisoned by Kopaperuñjiṅga (Kaḍavarāya). At this time the Colas were helped by the contemporary Hoysal ruler. Narasiṁha II whose mother belonged to Cola dynasty, sent his commanders-in-chief to oppose Kāḍavarāya Kopaperuñjiṅga and release Rājarāja, the third. Since Rājarāja was freed with the help of Narasiṁha, the latter has been called Colarājya-pratiṣṭhāpanācārya, i.e., one who established the prestige (*pratiṣṭhā*) of the Colas. Needless to say that under these circumstances the Colas could not keep their feudatories under control.

Rājendra, the third, however, tried to improve the condition, but the things did not change much. Moreover, the Pāṇḍya power was increasing rapidly. Consequently in 1258 A.D., the Colas were subdued by the Pāṇḍyas.

ARCHITECTURE

It will be clear from the above-mentioned account that the Colas ruled for nearly four centuries. Besides being great conquerors and successful administrators, they took keen interest in artistic activities like architecture, sculpture and painting, and some of their products are excellent indeed.

After conquering the Muttariyars, Vijayālaya constructed a temple, dedicated to Nisumbasūdanī Durgā at Tanjore. Perhaps this was the only temple built by him.[1]

The Vijayālaya Coleśvara temple at Narattamalai faces west. It is surrounded by seven subsidiary shrines[2] and has a separate Nandī shrine and is the first Cola temple " to claim attention ". Originally the monument had an enclosure wall, which is now no more. An interesting feature of this example is its circular sanctum, having a diameter of 8 feet 6 inches inside with a height of 8 feet.[3] The *vimāna* consists of diminishing tiers. The lower tiers are square whereas the topmost one is circular in shape. All the tiers have cornices and *kuḍus*. The circular *śikhara* has projected *kuḍus*, containing lion-faces (*simha-lalāṭa*). Facing the sanctum, there is a pillared *maṇḍapa*, the pillars whereof have square base and square top with the middle portion octagonal. There are *dvārapāla* figures on the either side of the entrance. The figures are five feet in height and are similar to the Pallava *dvārapālas*.[4]

The Bālāsubrahmaṇyam temple at Pudukottah and the Sundareśvara temple at Tirukattalai belong to the reign of Āditya I. The latter, which

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1. According to Balasubrahmanayam there are many temples, which on the basis of " circumstantial evidence based on newly discovered inscriptions or on stylistic considerations of the architectural and decorative features of the monuments themselves" are assignable to the time of Vijayālaya. Vide *Early Chola Art*, Pt. I, pp. 40-42.
2. These subsidiary shrines characterise the early Cola temples. The Bālāsubrahmaṇyam temple at Pudukottah also has such secondary shrines.
3. For illustration see Sastri : *The Colas*, plate I, figures 1 and 2.
4. " The earlier Pallava *dvārapālas* (door-keepers), with a very natural look and mostly with a single pair of arms, are replaced in the Chola (SIC) structures by those with a fierce mien and four arms, the ones in the Tanjavur and Gaṅgaikoṇḍacolapuram temples being typical examples : they carry the *triśūla* (trident) on their crowns, bear tusks protruding from their mouths and strike terror with their knit eye-brows, rolling eyes and hands always in the *tarjanī* (threatening) and *vismaya* (wonder) attitudes ". Sivaramamurti : *The Chola Temples*, p. 10.

is the "most typical of the transition period" consists of a square sanctum (*garbhagṛha*), an *ardhamaṇḍapa* and a *mukhamaṇḍapa*, which is most probably a later addition, belonging to the reign of Kulottuṅga I. The *vimāna* contains figures of Daksiṇāmūrti, Bhikṣāṭanamūrti, Varāhamūrti, Viṣṇu and Brahmā.

The Nāgeśvara temple at Kumbhakonam is noteworthy from the point of view of sculpture. The examples that deserve special attention are the *ardhanārī* figures and scenes from the Rāmāyaṇa. The presence of lion pillars in this example has been taken to show that the sanctity of the site goes back to the Pallava period. Like the Vijayālaya Coleśvara temple, this example also has some secondary shrines, dedicated to Sūrya, Saptamātrikā, Gaṇeśa, Subrahmaṇa, Jyeṣṭha, Candra and Caṇḍikeśvara.[1]

Parāntaka I has been given the credit of building the Koraṅganātha[2] temple in the Śrīnivāsanallūr district of Trichinapolly. The temple consists of *garbhagṛha* (sanctum cella), *maṇḍapa* (the frontal hall) and the *antarāla* (vestibule). The sanctum cella of this "building of modest proportions" measures 25 feet×25 feet. The *maṇḍapa* is 25 feet×20 feet and the *antarāla* is 12 feet×12 feet. The temple is 50 feet in height. On the outer walls, many deities have been depicted. Thus on the southern wall, Daksiṇāmūrti (Durgā) appears with Sarasvatī and Lakṣmī to her left and right respectively and with the demon-figures below. On the western wall, Viṣṇu and on the northern wall, Brahmā have been represented. Most probably, the base of the Śaiva temple at Tindivanam also belongs to the time of Parāntaka and the "upper part of the structure was built in the reign of Rājendra Cola".[3]

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[1] For plan see Sastri : The *Colas*, p. 702.

[2] In Tamil, *Kuraṅgu* means a monkey. "Its peculiar name is due to a local legend which records that on completion it was defiled by a monkey (Kuraṅgu), and thus was never consecrated". Brown : *Indian Arshitecture*, p. 84.

[3] Cyclostyled *Program Report of the American Academy of Benares* (January 1, 1968 to February 28, 1969), p. 11.

At Kodumbalur, there are three temples in a group, known as Muvarkoil, constructed by Bhūtivikramkesarī, a feudatory of Parāntaka, II. All the three temples facing west are square in shape, measuring 21 feet×21 feet. Of these, the one on the north exists only in fragments and the remaining two are well preserved.

The grandest achievement of the Cola craftsmen, however, is the great Bṛhadīśvara or Rājarājeśvara temple at Tanjore, 200 miles south-west of Madras. The temple was built by Rājarāja I, in about 1000 A. D. As observed by Percy Brown " apparently the largest, highest and most ambitious production of its kind, hitherto undertaken by Indian builders, it is a landmark in the evolution of building art in Southern India ".[1] Besides its measurements and its architectural details, the temple is an outstanding example also due to its being rich in sculpture as well as painting.

The Bṛhadīśvara temple, made of granite and dedicated to Śiva, stands in a courtyard, which is 500 feet×250 feet and in front of which there is another court, square in shape, measuring 250 feet×250 feet. This square quadrangle " originally intended for minor shrines and residential appurtenances,"[2] is not important architecturally. The temple has two gateways (*gopurams*), arranged axially.

The different component parts of the temple are the sanctum cella, a large hall, a pillared hall and a Nandī *maṇḍapa,* arranged axially. As pointed out, " all these structures are, by themselves, sufficiently important productions functionally as well as architecturally ".[3] Taken together, the temple is 180 feet in length.

Its imposing *vimāna,* which is 190 feet in height,[4] consists of the vertical base, the pyramidal portion and the domical *stūpikā* (finial). The

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1. *Indian Architecture,* p. 85.
2. *The Struggle for Empire,* p. 619.
3. Ibid.
4. Sometimes it has been described as 200 feet in height. Vide C. Sivaramamurti ; *The Chola Temples,* p. 15.

50 feet high vertical base is square in shape with sides, 82 feet in length. It is divided into two parts by a moulding. The pyramidal body, however, consists of thirteen zones in diminishing order, the uppermost zone being just one third of the lowermost one. The inward curve of the *stūpikā* produces " a pleasing break in the otherwise rigid outlines of the composition while the bulbous dome poised like a light but substantial globe is a fitting finish to its soaring character ".[1]

An interesting and historically important portion of this temple is its plinth, having inscriptions on all the sides. On its three sides, southern, western and northern, there are two rows of niches, containing the figures of different gods and goddesses like Śiva, Viṣṇu, Lakṣmī, Durgā, Harihara, Ardhanārīśvara, Kālāntaka, Śrīdevī, Bhūdevī, Viṣṇuanugrahamūrti Vīrabhadra, Gaṅgādhara, Sarasvatī and Mahiṣāsuramardinī etc. At another place, Śiva has been depicted in one hundred and eight different dance-poses. That the images of Rājarāja I and his queen, Lokamahādevī were also there is known from the inscription, describing their measurements etc. After the death of Parāntaka II, his daughter, Kundavai (sister of Rājarāja) installed bronze images of her parents in the temple and made proper arrangements for their worship.[2]

It may be mentioned in this connection that the bronze sculpture of the Colas holds a unique place in the field of art. To quote Basham, ". . .It was in South India, especially in the kingdom of the Colas, that the greatest Indian works of art in metal were made, by a School of bronze-casters,

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1. Brown : *op. cit.,* p. 85.
2. Aravamuthan ; *Portrait Sculpture in South India,* p. 34.

" Perhaps, we have to suppose that the original statues were lost, and that the present statue was submitted much later, when the metal worker's art had degenerated greatly in this part of the country. Had the original bronzes survived, they would have been of unique artistic value for......they were also specimens of a period to which belong some of the very best South Indian bronzes ". Ibid., p. 36.

which has not been excelled in the world ".[1] As observed by Zimmer, " a splendid chapter in the history of Hindu sculpture is that of the bronze images of the Cola period and later chiefly from the South ".[2]

The nine feet wide dark passage, running round the sanctum, contains beautiful paintings and sculpture. The southern, western and northern walls have colossal images of Śiva. In one of these, he is with a spear, in another with a trident and sword and in the third example, the ten-armed Śiva is dancing. Viṣṇu is playing an instrument with Devī seated in the *padmāsana*.

Unfortunately these paintings, discovered by Goswami in 1930,[3] were whitewashed by the Nāyakas in the 17th century. What remains now leaves no doubt about their quality. In one example, Śiva is watching disinterestedly the dance by two *apsarās*, Viṣṇu is giving beats while the *gaṇas* and other divine musicians are playing different musical instruments and the audience is seeing the programme. Due attention has been given to the expression, posture and body-curves of the dancers. At another place, Śiva has been painted as Tripurāntaka. There are different weapons in all the eight hands of the deity, who is about to kill the demons, whose fearful wives are clinging to their respective husbands. The importance of "this greatest masterpiece of the Chola artist" lies in the fact that it " portrays several sentiments in one ; the heroic sentiment in the expression on Tripurāntaka's face and form and in that of the vigorous *rākshasas* in action, the emotion of pity in the sorrowful faces of their women clinging to them in despair; the spirit of wonder in the paraphernalia of gods surrounding Śiva, and the sense of grotesque in the attitude of dwarf *gaṇas* and of Gaṇeśa, hastening on his mouse. The Cholas being great warriors and conquerors, and Rājarāja himself, the greatest of them all, it

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1. *The Wonder That Was India*, p. 375.
2. *The Art of Indian Asia*, p. 14. See also Jauhari : *Cola Aura Unakī Kalā*, pp. 33-5,
3. Sivaramamurti : *South Indian Paintings*, p. 82.

is in the fitness of things that the theme of Tripurāntaka, the mighty warrior god, is glorified here, virtually as the keynote of the Chola power ".[1]

For these reasons it would not be an exaggeration to say that even if this Bṛhadīśvara were the only monument, produced by the Colas, it would have left no doubt that the Colas were interested in artistic pursuits also.

Another monumental temple, produced by the Colas, is the Bṛhadīśvara temple at Gaṅgaikoṇḍacolapuram built by Rājendra I and belonging to 1025[2] or 1030[3] A. D. Rājendra, however, was a successful ruler and after his victorious campaign upto the Ganges, he shifted his capital to Gaṅgaikoṇḍacolapuram (38 miles from Tanjore), where this great temple stands as a witness of his achievements. As observed by Brown this " is a monument evidently erected in a spirit of emulation to excel, in richness and grandeur its predecessor...Built by a king for the purpose of his own religious ceremonial, it has now become the occasional resort of the local idlers, and even its existence is known only to a few ".[4] The temple is situated in a courtyard and consists of the sanctum, assembly hall and vestibule. It is 340 feet in length and 110 feet in width. The *maṇḍapa* (175×95 feet) has 150 pillars, which are arranged in rows and which stand on a four feet high solid platform. In the flat-roofed vestibule, there are eight pillars, arranged in two rows. The *vimāna* is 100×100 feet with a height of 186 feet.[5] It consists of three parts, namely, the vertical base, the pyramidal portion and the *stūpikā*. In all, there are eight zones in this example. When compared with the Bṛhadīśvara temple

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1. Sivaramamurti : *The Chola Temples*, p. 18.
   See also Jauhari : *Cola Aura Unakī Kalā*, pp. 31-2.
2. Coomaraswami : *History of Indian and Indonesian Art*, p. 122.
3. Sastri, *op. cit.*, p. 469.
4. *op. cit.*, p. 86.
5. Sastri : *A History of South India*, p. 469. According to Percy Brown, its total height is 150 feet (*op. cit.*, p. 86) and according to Saraswati it is 160 feet high (*The Struggle for Empire*, p. 621).

at Tanjore, this example at Gaṅgaikoṇḍacolapuram is lesser in height although larger in dimension. As has been observed, "there is voluptuousness in the later structure (i. e. the Bṛhadīśvara temple at Gaṅgaikoṇḍacolapuram), the beauty of ripe feminity, in contrast to the masculine strength of the earlier type. Each is the final and absolute vision of its creator made manifest through the medium of structural form, the one symbolising conscious might, the other sub-conscious grace, but both dictated by that 'divinity which has seized the soul' ".[1]

The Airāvateśvara temple at Dārāsuram was built by Rājarāja II. It stands in a courtyard, surrounded by several enclosures and having many *gopurams*. The upper portion of the main *gopuram* is now no more and the other gateways give an idea regarding its original form. The temple consists of the *garbhagṛha*, the *maṇḍapa*, the *mukhamaṇḍapa* and the *ardhamaṇḍapa*. The chariot-shaped *maṇḍapa* is being pulled by elephants. The Śaivite symbol (*liṅga*) is known as Rājarājeśvaram Uḍayār. The *vimāna* in the *Dravida* style consists of five storeys in diminishing order. The *stūpikā* has projected niches.

The temple stands on a plinth, having mouldings. In this nicely decorated example, there are many mythological scenes, e. g. Pārvatī-*tapasyā* (Pārvatī's penance), Śiva's marriage, Tripurāntaka Śiva, and Dakṣayajñavināśa etc. Indra, Agni, Brahmā, Viṣṇu, Nandī (bull) and the six-headed Kumāra also have been represented. *Kuḍu* and *kumbha-pañjara* are present.

The last important temple, belonging to the Colas, is the Kampahareśvara temple at Tribhuvanam near Kumbhakonam.

To sum up, the great artistic activities of the Colas cover a period of nearly four hundred years. During their times, some new experiments were made, both in architecture as well as sculpture. Their marvellous metallic sculpture, which occupies a unique place in the Indian art, deserves special mention in this connection. Their paintings add a glorious chapter to their artistic achievements. The credit for this is to be given to those Cola rulers, who have left behind them their triumphal records and to the great queens like Śembiyan Mahādevī, who has been appropriately referred to as " one of the finest flowers of Indian womanhood and among the greatest of Chola queens, who has left a deep impress on contemporary art and culture and has been an inspiration to succeeding generations of lovers of art ".[1]

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[1] Brown : *op. cit.*, p. 86.

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[1] Balasubrahmanyam : *Early Chola Art*, p. 259.

6

Kailāśanātha Temple at Ellora

The famous Kailāśanātha temple at Ellora, which is a unique production of the Indian architectural art, belongs to the Rāṣṭrakūṭas, who overthrew the Cālukyas of Bādāmī and about whose origin much has been said.[1] According to R. G. Bhandarkar they, in all probability, sprung from a family, known as Tuṅga, because in the Karkad plate and the Deoli plate of Kṛṣṇa, the family is said to have originated from a king, named Tuṅga. Fleet has suggested to connect them with Rājputāna, because, according to him, the names Rāṭhor and Rāṭhoḍ are to be derived from Rāṣṭrakūṭa. Burnell, however, feels that the Malkhed Raṣṭrakūṭas were Telgus and belonged to the same stock as the Reddies of the Andhra land, whereas Vaidya is of the opinion that the Malkhed Rāṣṭrakūṭas were the ancestors of the modern Marathas and that they were a Marathi speaking family. Altekar, in his masterely work, entitled *The Rāṣṭrakūṭas and Their Times* opines that the Raṭṭas or Rāstrakūṭas " were the descendants of some of the Rathika families ".

The rise of the Rāstrakūṭas is coeval with the marriage of Indra I (The father of Dantidurga) with a Cālukya princess. According to the Sañjāna plates of Amoghavarṣa I, "he seized in battle the daughter of the

[1] Altekar : *Rāshṭrakūṭas and Their Times*, pp. 16 ff.
According to Goetz, however, the Kailāśanātha temple has had a " very complicated history. Already in Dantidurga's time a small, but very holy cave temple of Svayambhū-Śiva had stood there, half-way up the cliffs, harbouring a natural *linga*. Dantidurga began to enlarge its court, adding, in front, a hall for Śiva's bull-companion Nandi. Krishṇarājā got a court cut round the original cave shrine and had it elaborated into a ' ratha ' of the Māmallapura type, but on the model of the Kailāsanātha at Kānchī and the temples of Pattadakal....But as for the excavation of an entrance

Cālukya king by the Rākṣasa form of marriage ".[1] The royal fortune of the Cālukyas disintegrated during the reign of the last ruler, Kīrtivarman II, whose power was being steadily undermined by Dantidurga.

Dantidurga, who laid the foundation of the greatness of this great dynasty, seems to have served as a loyal feudatory of Vikramāditya II, when the latter made an expedition against Kāñcī in Circa 743 A. D. After the death of Vikramāditya II in 747 A. D., he " embarked upon a bold career ", aiming his annexations to be not at the cost of the Cālukya territory. He, it seems, brought under his sway the central and the Southern Gujarāt, Madhya Pradeśa and Berar, by Circa 750 A. D.

Kīrtivarman II, the last Cālukya ruler, naturally, could not overlook the growing power of Dantidurga and consequently there was a war between the two, which resulted in the defeat of the suzerain. Thus, by 753 A. D., Dantidurga became the master of Mahārāṣṭra and enjoyed the titles *Mahārājādhirāja Parameśvara Paramabhaṭṭāraka*.

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building in the latter Kānchī manner, the hill-side left no room, the front court was excavated a storey deeper so that the actual temple had now to be reached via two staircases. Though the capital was transferred to Mānyakheta, the Kailāsa became, as it were, the religious centre of the empire. Dhruva, Govinda III and Amoghavarsha surrounded its courts with chapels of the river goddesses and mother goddesses, with the vast cave temple of Śiva-lankeśvara and a big unfinished shrine opposite it... Krishna III started to transform the Kailāsa to conform with this, by expanding the lower front court arounding the whole building, thus doubling its height. This work was only completed much later when the Paramāras had conquered the northern half of the Rāshtrakūta Empire...But a fair appreciation has to keep in mind that, being the shrine of a Svayambhū-lingam, its situation within an artificial cleft is as it should be (natural lingas being found, as products of erosion, mainly in glens and clefts), and that the building, such as we know it, with its excessively high plinth and too low roof, is the product of a transition period, the cathedral being no more than an afterthought to a well-planned Chālukyan temple ". *India*, Five Thousand Years of Indian Art, pp. 171–2.

[1] इंद्रराजस्ततोगृह्णात् ।। यश्चालुक्यनृपात्मजां [। *] राक्षसेन विवाहेन रणे खेटकमण्डपे ।। Sañjāna Plates of Amoghavarṣa I, lines 5-6.

The Samangad plates, dated 754 A. D., the Ellora Daśāvatāra ' Cave ' inscription and references to Dantidurga in the inscriptions of his successors inform us about his achievements. According to the Samangad plates he defeated the Cālukya emperor " merely by the frown without even any weapons being raised ".[1] This statement, if not an exaggerations, would show that the overthrow of the Chālukya emperor was brought by stratagem or treachery ".[2] He is known to have defeated the rulers of Kāñcī, Kaliṅga, Śri Śaila, Kośala, Mālava, Tanka and Sindh, although it is not known with certainty whether these victories preceded or succeeded the overthrow of the Cālukyas by him. A review of his career leaves no doubt that he was able and ambitious and was " a leader gifted with political insight and possessed of great organising capacity ".

Dantidurga is believed to have been a Hindū by faith. He performed the *Hiraṇyagarbha Mahādāna* at Ujjain.[3] Dantidurga, who had a triumphal character, died sometime before 758 A. D. because 758 A. D. is the earliest known date of his uncle and successor, Kṛṣṇa I. As observed by Altekar, " he must have died not long after 754 A. D. when he could hardly have been much above 30. When we remember how young he died, his achievements will have to be pronounced as unique ".[4]

Dantidurga was succeeded by his uncle, Kṛṣṇa I. That the former did not leave a male issue behind him is known from a record from Chitaldurga, which refers to Kannara (Kṛṣṇa) as his successor.[1] When Kṛṣṇa ascended the throne, most probably he was over forty. After consolidating his position, he attacked Gaṅgavādi and was successful in his offensive expedition. Kṛṣṇa I, who extinguished the Cālukya power, defeated the Gaṅgas, a king named Rahappa of uncertain identity and got victory over Viṣṇuvardhana IV (the Cālukya king of Veṅgī), when the latter became hostile to him. The Southern Konkan also was under his control. Kṛṣṇa I, enjoyed the titles Śubhatuṅga and Akālavarṣa.

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[1] सभ्रूविभङ्गमगृहीतनिशातशस्त्रम् ।
अश्रान्तमप्रतिहताज्ञमपेतयत्नम् ॥
यो वल्लभं सपदि दण्डबलेन जित्वा ।
भृत्यैः क्रियद्भिरपियः सहसा जिगाय ॥
Teste ibid, p. 39, F. N. 29.

[2] Ibid.

[3] ततोभवद्दन्तिघटाभिमर्दनो हिमाचलादास्थितसेतुसीमतः [।]
खलीकृतोद्धतमहीपमण्डपः कुलाग्रणीर्यो भुविदन्तिदुर्गराट् ॥
हिरण्यगर्भं राजन्यैरुज्जयन्यां यदासितं [।*]
Sañjāna Plates of Amoghavarṣa I, lines 6-7.

[4] Altekar, *op. cit.*, p. 41.

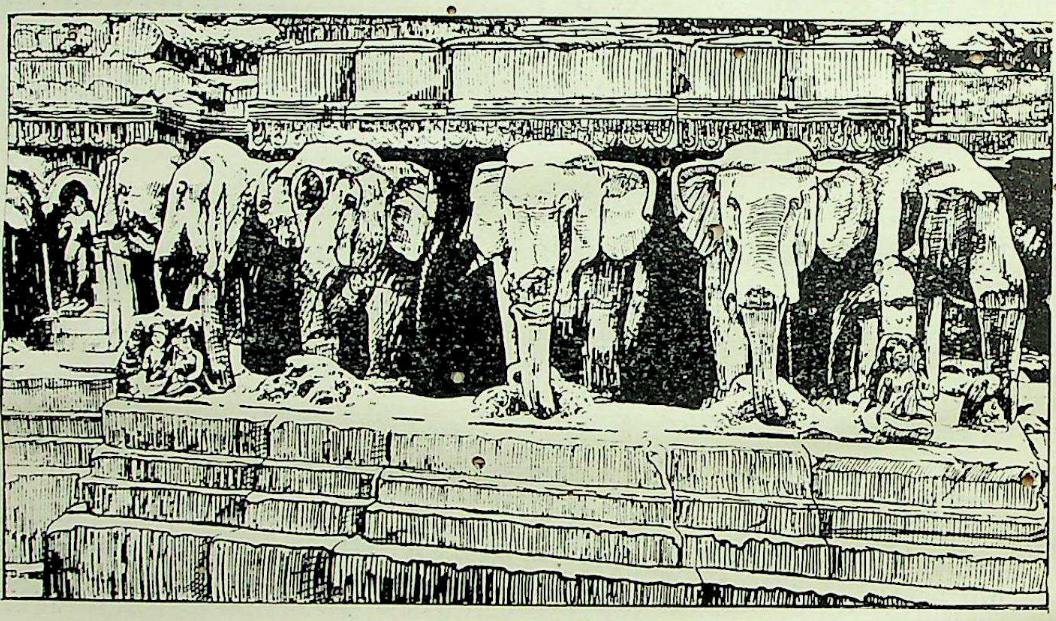

Fig. 43
Plinth, Kailāśanātha temple, Ellora.

Kṛṣṇa I is known to have ruled for a period of eighteen years and died in C. 772 A. D. Besides being a great conqueror, he was a great builder, who caused to be excavated the breath-taking Kailāśanātha temple at Ellora.[2]

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[1] Ibid, p. 41.

[2] According to Zimmer, it was Kṛṣṇa II, who caused this rock-cut sanctuary to be carved. *The Art of Indian Asia*, p. 290.

Our knowledge of the Rāṣṭrakūṭa monuments, however, is one-sided. " On the one hand the last group of the famous cave temples of Ellora, especially the Kailāśa, was their creation; on the other hand, we can hardly assign to them single temple constructed in dressed stone ".[1]

The temples at Ellora may be referred to under heads as follows :

1. The *vihāra* type, i.e., temples consisting of a pillared portico and a cella beyond, e. g. the Daśāvatāra 'cave'.
2. Temples having a passage round the cella, the other features being the same as in the first type.
3. Temples, standing " in the centre of a cruciform hall having more than one entrance to it ", e.g. the Dhūmaraleṇa and
4. The type, " in which an entire structural temple in all its details is carved out of the living rock ".

The famous Kailāśanātha temple at Ellora is the unique example of the last type and is the biggest and the richest of all temples, cut into rock. Besides these temples, there are some Buddhist ' caves ' also, dating between the fifth and the eighth centuries A. D. The breath-taking Kailāśanātha, however, seems to mark the victory of Brahmanism over Buddhism at Ellora.

The carvers at Ellora cut three great trenches down into the quarry of rock and carved the free-standing buildings. Masses of rocks were left intact for the main shrine, its basement, two pillars (*stambhas*) and the life-size elephant (plate XXXI B.) Carved on the model of a structural temple, the Kailāśanātha stands within a rectangular court.

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[1] Goetz : *op. cit.*, p. 171.

The Kailāśanātha, which is dedicated to Śiva enshrines *liṅgam* (the Śaivite symbol). It has been fittingly named as Kailāsanātha, because, as we know, the Kailāśa *Parvata* (mountain) is famous as the abode of the Lord.

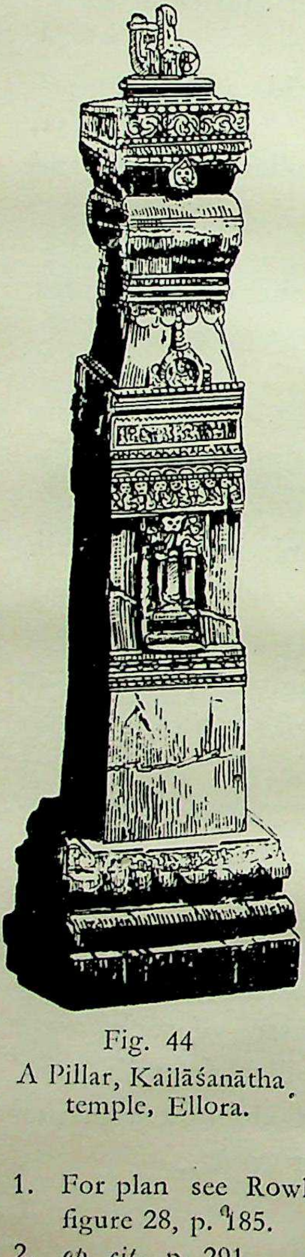

Fig. 44
A Pillar, Kailāśanātha temple, Ellora.

The different parts of the temple are the entrance gate, the *vimāna* and the *maṇḍapa*, standing on a plinth, which is 25 feet in height and a pillared shrine for Śiva's bull, Nandī. There is a vestibule to connect the *maṇḍapa* with the sanctum cella. The latter is surmounted by a four-storeyed pyramidal tower, in the *Draviḍa* style and has a domical *stupikā* as its crowning member, and is comparable with the Dharmarāja *ratha* at Māmallapuram (Plates XVIII A & XXXI A). The *vimāna*, from the level of the court to the apex is 95 feet in height. Besides the main shrine there are some secondary shrines, dedicated to the river goddesses and some other Brahmanical deities.[1] All these shrines repeat on a smaller scale " the principal theme standing in the centre ". The main elements, however, stand on a podium, which is twenty five in height.

An interesting feature of this edifice is its sculpture, which is characterised by a dignified grace. The elephant caryatids, bearing, as it were, the burden of the production, deserve special mention (Fig. 43). To quote Zimmer, " ...The whole temple is phantasmagoric vision without weight, composed not of gross matter but of the airy stuff of dream ".[2]

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[1] For plan see Rowland : *The Art and Architecture of India*, figure 28, p. 185.

[2] *op. cit.*, p. 291.

The other important sculptures in this production are Śiva and Pārvatī, Sitā's abduction and Rāvaṇa, lifting the mountain.[1]

Because of its architectural merits, the excellent Kailāśanātha leaves no doubt that although there was remarkable progress in the structural temples, it, in no way, meant the cessation of rock-cut architecture in the middle of the eighth century, which it belongs to and when the Rāṣṭrakūtas were at the height of their power.

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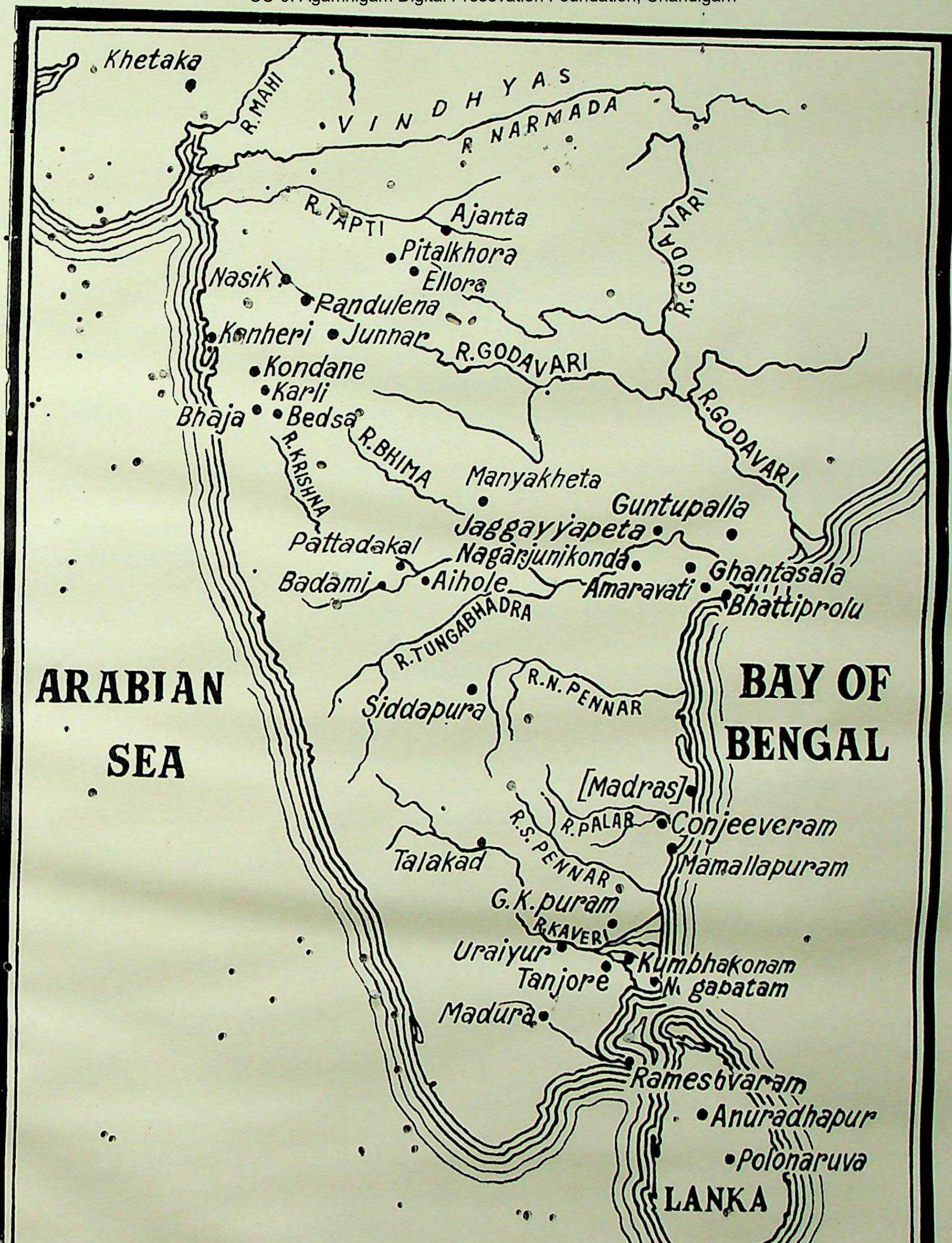
[1] See Ibid., Plates 208 and 209.


Khetaka
VINDHYAS
R. MAHI
R. NARMADA
R. TAPTI
Ajanta
Pitalkhora
Ellora
R. GODAVARI
Nasik
Pandulena
Kanheri
Junnar
R. GODAVARI
Kondane
Karli
Bhaja
Bedsa
R. GODAVARI
R. KRISHNA
R. BHIMA
Manyakheta
Guntupalla
Jaggayyapeta
Pattadakal
Nagarjunikonda
Ghantasala
Badami
Aihole
Amaravati
Bhattiprolu
R. TUNGABHADRA
ARABIAN SEA
BAY OF BENGAL
Siddapura
R. N. PENNAR
[Madras]
R. PALAR
Conjeeveram
R. S. PENNAR
Talakad
Mamallapuram
G.K. puram
R. KAVERI
Uraiyur
Kumbhakonam
Tanjore
N gabatam
Madura
Rameshvaram
Anuradhapur
Polonaruva
LANKA

Principal Sites of the South

Glossary

Ālambana	: The base or the block stone.
Āmalaka	: The loftiform member, crowning the *śikhara* of a Brahmanical temple.
Amman	: The female consort of a deity. In South India there are temples dedicated to *Amman*.
Aṇḍa	: Literal meaning is an egg. It denotes the hemispherical body, i.e., the domical member of a Buddhist *stūpa*.
Antarāla	: Vestibule connecting the *garbhagṛha* (the sanctum cella) with the *maṇḍapa* (the cult hall) of a brahmanical temple.
Ardha - maṇḍapa	: A part of a Hindu temple.
Āryaka stambha	: Columns, placed on platforms attached to the *stūpas*, usually in South India. Sometimes the word *Āryaka* denotes the platforms also. See *Āyaka*.
Āsana	: A throne or seat or attitudes. *Sukhāsana*, *Padmāsana* etc. are the different types of the latter.
Aśvamedha Yajña	: 'Horse-sacrifice', a brahmanical sacrifice, performed by kings.
Avatāra	: Derived from *avatar*, meaning to descend or to incarnate. The term refers to the incarnations of Viṣṇu, a member of the Hindu Trinity.
Āyaka	: Same as *Āryaka*.
Bhaṅga	: Body-flexions, e.g. *samabhaṅga*, *tribhaṅga*, *atibhaṅga* etc.
Bodhisattva	: The Buddhist saviour, i.e., one, who does not attain the goal of Buddhahood although capable of it and acts 'as a ministering agent to humanity'.
Bodhivṛkṣa	: The Bodhi Tree, associated with the enlightenment of the Buddha at Bodhi Gaya.
Buddha	: Literal meaning is 'the enlightened one'. It stands for Gautama, the Buddha, the founder of Buddhism.
Cakra	: A wheel. Sometimes used to symbolise the preachings of Lord Buddha. See *Dharmacakra*.
Caitya hall	: A Buddhist architectural style. A barrel-vaulted hall, consisting of aisles, nave and apse with a *stūpa* or the icon of the Buddha or both and meant for congregational worship.

Chatra	: An umbrella and an architectural feature, crowning a Buddhist *Stūpa.*
Chatrāvalī	: A set of umbrellas over the domical portion of a Buddhist *stūpa.*
Dagoba	: A *stūpa.*
Devāgāra	: A temple.
Devakula	: A temple.
Devagṛha	: A temple.
Devasthāna	: A temple.
Devātayātana	: A temple.
Dharmacakra	: 'The wheel of law', a symbol of the Buddhist Dharma. See *cakra.*
Dhātu	: Relics.
Dikpāla	: Guardian deities associated with different directions.
Draviḍa	: An architectural style, belonging to South India.
Dvārapāla	: Guardians, protecting the entrance.
Gaṇas	: Demigods, usually dwarfish attendants of Śiva.
Gandharva	: Heavenly musicians.
Garbhagṛha	: The sanctum cella of a Hindu temple, containing the symbol or icon of the deity to whom the temple is dedicated.
Gopurams	: Gateways, surmounted by towers in the South Indian temples, having enclosures.
Guru	: A preceptor.
Harmikā	: Railed balcony on the top of the domical portion (*aṇḍa*) of a *stūpa.*
Hīnayāna	: 'Small vehicle', one of the two main sects of Buddhism, the other being Mahāyāna.
Jāli	: Perforation.
Jātakas	: 'Birth stories', i.e., stories about the previous births of the Buddha in human or animal form.
Kalaśa	: Finial of a Hindu temple.
Kalyāṇa maṇḍapa	: Hall of divine marriage in the temples of South India.
Koṣṭhapañjara	: A type of decorated niche.
Kuḍu	: The motif of arched window (See figs. 27 and 36..)
Kumbha	: Vase or Vase-shaped capital.
Kumbhapañjara	: A motif.
Leṇa	: Cave.

Mahāyāna	: 'Big vehicle', one of the two sects of Buddhism, the other being Hīnayāna.
Maṇḍapa	: Portico or a cult hall in a Brahmanical temple. It denotes also the rock-cut halls, excavated during the reign of the Pallavas.
Mandira	: A temple or a palace.
Mudrā	: Gestures, hand-poses, e. g. *varada mudrā*, *abhaya mudrā* etc.
Mukhamaṇḍapa	: A part of a Hindu temple.
Nāgara	: Literal meaning is 'belonging to a city', i.e., urban. Also known as the Indo-Aryan style. It denotes an architectural style, belonging to north India.
Nandī	: A bull, conveyance of Śiva.
Navagraha	: The nine planets, often represented in a Hindū temple.
Prāsāda	: A place or temple.
Ratha	: A chariot. It stands also for the Pallava monolithic shrines.
Saṅghārāma	: A Buddhist monastery. See *vihāra*.
Śikhara	: A tower.
Silpaśāstra	: Manuals of art and architecture.
Sopāna	: A staircase.
Stambha	: A pillar. See *thaba*.
Stūpa	: An architectural style, usually Buddhist.
Stūpikā	: A domical structure, a finial, the crowning member of a Hindū temple.
Sūcī	: Literally a needle. It stands for the cross-bars of *Vedikā* (Buddhist balustrade).
Svastika	: An auspicious symbol.
Tāṇḍava	: Śiva's dance, emblematic of his cosmic function.
Thaba	: A pillar. See *Stambha*.
Toraṇa	: Gateways.
Triratna	: 'Three jewels', symbolising the Buddha, the *Dharma* (law) and the *Saṃgha* (order).
Uṣṇīśa	: 'Turban', the coping stone of a railing (*vedikā*).
Vāhana	: Conveyance (generally an animal) of a Hindu deity.
Vedikā	: Balustrade, a sacred enclosure, e.g. the railing around a Buddhist *stūpa*.
Vessara	: A style of architecture.
Vihāra	: A monastery. See *Saṅghārāma*.
Vimāna	: Sanctuary and its tower. Sometimes applied to tower,

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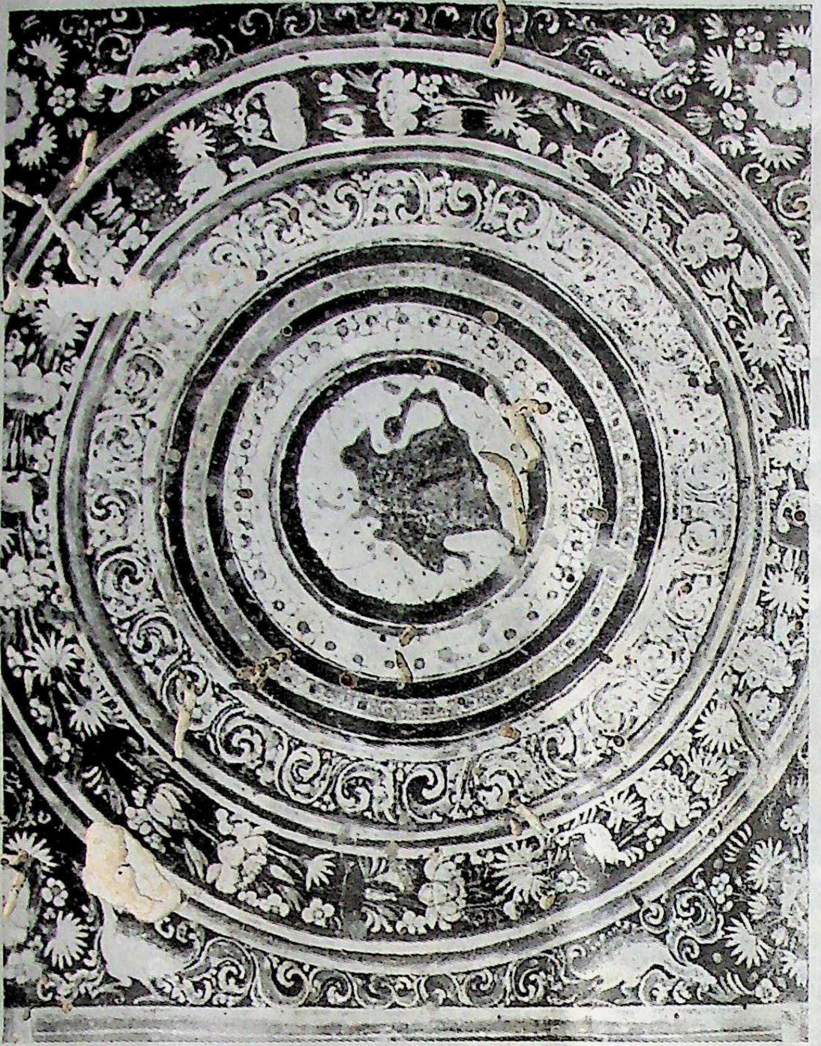

XXXIV A. Ceiling, Ajantā no. II.

XXXIV B. Bracket figures, Bādāmi no. III.